

ISSUE  
250

THE BUSINESS, TECHNOLOGY & ART OF ANIMATION AND VFX

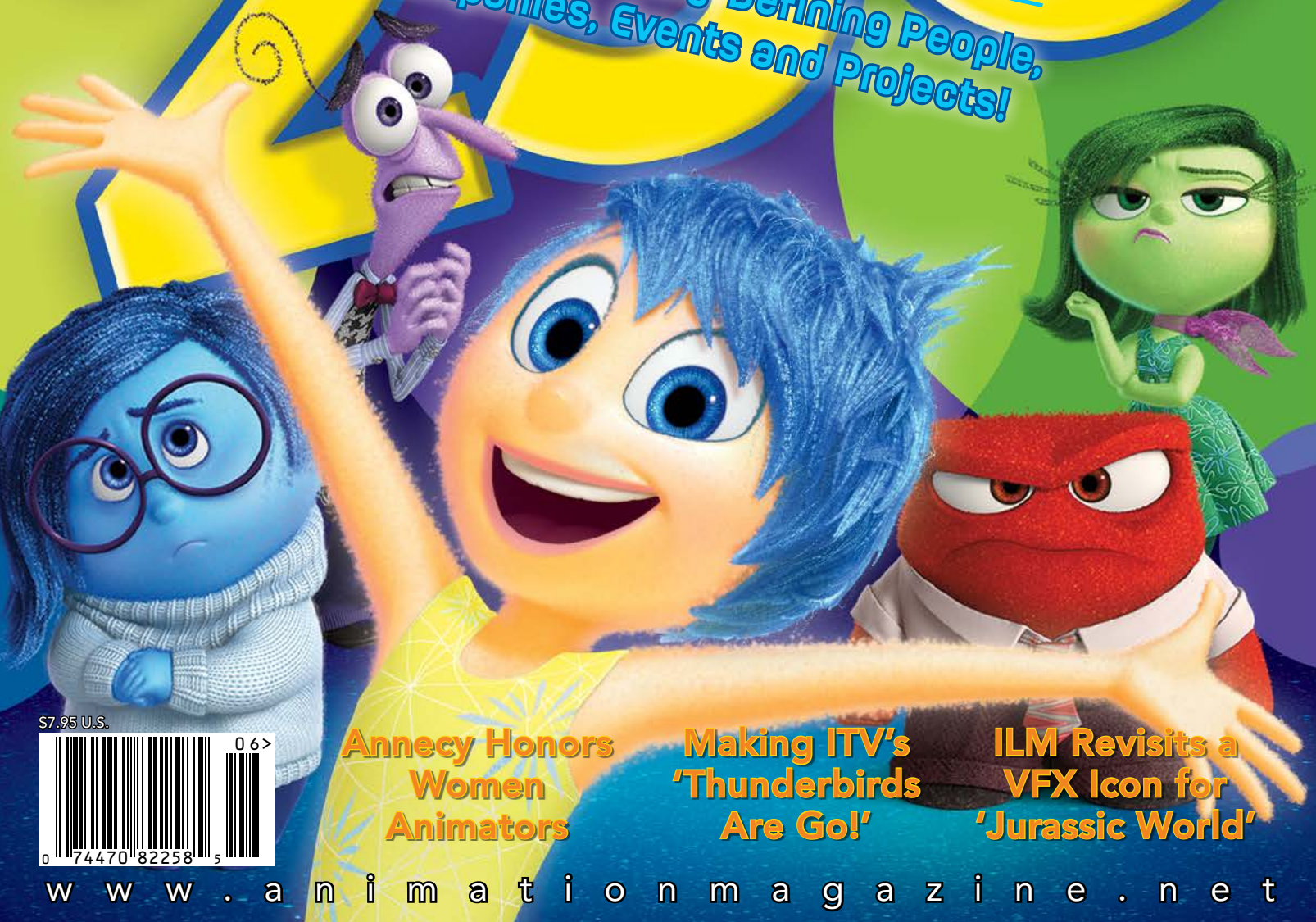
June  
2015

# ANIMATION<sup>TM</sup> MAGAZINE

ISSUE  
250

## A CELEBRATION! *Inside Out*

Plus: 250 Industry-Defining People,  
Companies, Events and Projects!



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Women  
Animators**

**Making ITV's  
'Thunderbirds  
Are Go!'**

**ILM Revisits a  
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# Volume 29, Issue 5, Number 250

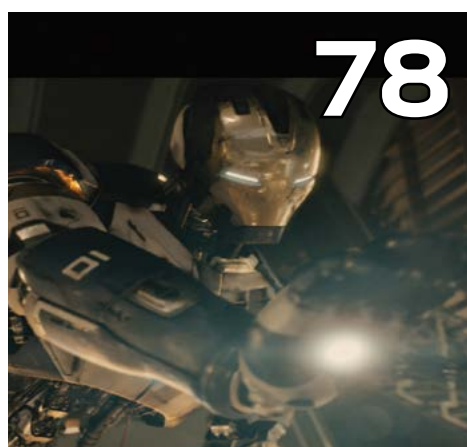
# June 2015



# 10



# 20



# 78

**Cover:** Disney-Pixar's *Inside Out* arrives in theaters June 19.

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Celebrate our 250th issue with a special look at 250 people, companies, products and projects that have gotten the industry to where it is today and will define where it goes in the future.

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E3 returns to Los Angeles with the world's premier console, computer and mobile gaming exposition.

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Though a bit talky and slow, *When Marnie Was There* — possibly the last Studio Ghibli movie — is a breath of fresh air. By Charles Solomon.

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## TV

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### 22 Ask a Baboon

The collective's writers talk about the fine lines that separate slapstick, physical comedy and being just plain gross. By Mike de Seve.



## A Milestone to Celebrate!



It is with great pride that we present the 250th issue of *Animation Magazine*!

We feel this is an especially great cause for celebration for a print edition in these days of digital media. Thanks to the animation community of talented individuals that continue to provide *Animation Magazine* with a never-ending supply of editorial content, we anticipate the next 250 issues to continue to be rich and rewarding.

This issue, we are pleased to bring you our celebratory list of 250 people, companies, products and projects that have – and will continue to – shape the future of animation and visual effects.

The one challenge with *Animation Magazine* having such a long history is that our lists continue to grow in the effort to have some correlation to the celebratory issue number!

We like to look forward each time we do these anniversary issues, rather than back, because as George Bernard Shaw said – and we agree – “We are made wise, not by the recollections of our past, but by the responsibility for our future.”

We take Shaw’s idea seriously and hope that in the pages of the next 250 issues we will continue to find new talent and shows to bring to you that predict future trends and technology in animation. We hope to surprise, educate, inspire and delight you with stories that cover the many aspects of our industry and art. If you feel that you or someone you know was left out, please take heed of our editorial emails in the future and send us your suggestions and input.

As always we look forward to seeing many of you at the more-than 25 shows we attend with the magazine during the year, and especially at our own World Animation and VFX Summit, Nov. 2-4, at the California Yacht Club in Marina del Rey. You can check it out at [www.animationmagazine.net/summit](http://www.animationmagazine.net/summit).

Finally, we are launching a brand-new job board in partnership with Zerply.com, which you can find at [www.animationmagazine.net/job-board](http://www.animationmagazine.net/job-board). This new addition to our website is a must-visit for studios that are recruiting and for talent looking for work.

So don’t miss out. Also, there are great digital and print subscription rates available this month at [www.animationmagazine.net](http://www.animationmagazine.net). We hope you will take advantage of them to keep *Animation Magazine* coming for another 250 issues!

Jean Thoren  
Publisher  
[jthoren@animationmagazine.net](mailto:jthoren@animationmagazine.net)

## Big Issue, Big Emotions



Putting together this issue has been a huge ride, full of eye-opening surprises and revelations.

First, I’d like to join Jean in saying how proud we are of reaching our 250th print edition! A lot of very talented people got us to this point, and to them – you know who you are! – we also offer a big thanks.

Now, check out The Animag 250 in all its glory! And if there’s someone or something you think should have made the list but didn’t, you can take it up with me at [tom@animationmagazine.net](mailto:tom@animationmagazine.net). I’ll also accept compliments!

Then, be sure to read our cover story on Pixar’s *Inside Out*. (Check out the pictures at left they took of me demonstrating my emotions during the studio press visit.) I think it is one of the most original and exciting movies to come out of Emeryville in a while.

In TV land, we got a look at ITV’s new *Thunderbirds Are Go!* series, and take a look at the very cool way it was made. This one is worth waiting for.

We’ve also got a lot of great visual-effects coverage in this issue – it is summer, after all – so catch up on *Avengers: Age of Ultron*, *Mad Max: Fury Road* and *Tomorrowland* and get a sneak peek at the June 12 release of *Jurassic World*!

That’s all for now, animation fans. See you next issue!

Tom

Tom McLean  
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### Kelli Bixler

*Tumble Leaf*  
Executive Producer

### Drew Hodges

*Tumble Leaf*  
Creator and Executive Producer



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# News & Notes

## TELEVISION

### 'The Simpsons' Gets Two More Seasons – Without Harry Shearer

In a seemingly perfect definition of good news-bad news, *The Simpsons* has been picked up for two more seasons, but they will be without the iconic voice of Harry Shearer, who left the program in a contract dispute.

The two additional seasons will be the 27<sup>th</sup> and 28<sup>th</sup> for the long-running Fox series, which recently concluded its 26<sup>th</sup> season. The extension will bring the series' episode count to a whopping 625 episodes.

Meanwhile, Shearer's departure has the show's producers saying they will re-cast the many iconic roles he voiced, including Mr. Burns, Ned Flanders and Smithers.

*The Simpsons* showrunner Al Jean wrote in an email to the press: "Harry Shearer was offered the same deal the rest of the cast accepted, and passed. The show will go on and we wish him well. Maggie took it hard."

The actor said over Twitter: "I wanted what we've always had: the freedom to do other work."

## FEATURES

### Animal Logic Expands, Will Open A Second Studio in Vancouver

Award-winning Australian visual-effects and animation studio Animal Logic expanded its long-established relationship with Warner Bros. by signing a three-picture deal that will see the company set up in Vancouver its second animation studio.

Animal Logic Vancouver will launch as an exclusive partnership with the studio to produce a trio of films, the first of which will be the *LEGO Movie* sequel. The facility is on track to open in September and is expected to create 300 skilled jobs.

## FEATURES

### Focus Picks Up 'Ratchet & Clank' Voice Cast, Release Date Set

Focus Features has been appointed the U.S. theatrical distributor for the CG animated feature *Ratchet & Clank*, which will hit theaters April 29, 2016.

The CG-animated feature film is based on the iconic PlayStation video

game franchise, created and developed by Insomniac Games.

The movie also released info on its cast, which includes Paul Giamatti, John Goodman, Bella Thorne, Rosario Dawson and Sylvester Stallone.

## FEATURES

### Disney Posts Strong 2nd Quarter Earnings of \$2.1 billion

The Walt Disney Co. exceeded expectations in reporting second-quarter earnings of \$2.1 billion.

Overall revenues rose 7 percent to \$12.5 billion. Breaking down revenue into segments, studio entertainment revenues were down 6 percent to \$1.7 billion, with income from *Big Hero 6* falling short of the high mark set in this quarter last year by *Frozen*.

## TELEVISION

### New Animated Series and Specials Coming to Adult Swim

Adult Swim has announced 30 new original series, specials and pilots joining its slate of returning hits for the 2015-16 season.

Animated highlights include:

**TV Sucks:** A new quarter-hour animated sketch show created by Brad Neely (*China, IL*) that features a collection of frenetic one-off bits, shorts, and songs, all filtered through Neely's signature visual style.

**Robot Chicken DC Comics Special III: Friendship is Magic**

**Bad Guys (pilot):** Taste. Design. Marketing. Looking fresh to death. These are things that are lost on modern-day terrorists, but one man is going to change the game forever in this quarter-hour animated series about a bombastic, megalomaniac terrorist and his upstart terrorist organization.

**Mr. Neighbor's House (pilot):** Brian Huskey (*Childrens Hospital*, *Veep*), is like any other kids show host, except that he is barely able to contain the suppressed rage boiling underneath his quiet demeanor.

**Ballmastrz 9669 (pilot):** Thousands of years in the future, the only game that matters is The Game, and the new breed of heroes that play it. Created by Christy Karacas (*Superjail!*) and produced by Titmouse.

**Apollo Gauntlet (pilot):** Trapped in another world, a cop from Earth can finally fight crime the way he wants after acquiring talking magical gauntlets. Created by Myles Langlois and produced by Six Point Harness.

**Bubblegoose and Juice (pilot):** Two best friends share a tiny apartment as they try to maneuver through an unpredictable, supernatural, bizarre world, while still keeping up with the latest kicks. Created by Carl Jones (*Black Dynamite*).

**Hot Streets (pilot):** FBI Agent Mark Branski and his partner David French investigate supernatural phenomena, secretly aided by his niece and her cowardly dog, Chubbie Webbers. Produced by Stoopid Buddy Stoodios.

**Creataceous Caligula (Pilot):** From the depths of the La Brea tar pits comes a gang of dinosaur freaks, led by a T. rex Caligula, that wants to take over mutant Gross Angeles.

**Doble Fried (pilot):** *Doble Fried* is a 6-pack of carnival freaks that runs a low-rent amusement park on the border of Mexico and Not-Mexico.

**Fisthead (pilot):** A loose-cannon action hero with a fist for a head indiscriminately destroys not only villains, but his normal brother's life as well.

**OMG! Earth (pilot):** A quarter-hour stop-motion animated comedy series featuring small plastic action figures going on larger-than-life adventures in the real world. Produced by Stoopid Buddy Stoodios.

## TELEVISION

### 'Phineas and Ferb' Sets Finale; Creators Prep 'Mikey Murphy's Law'



*Phineas and Ferb* has set a date for its series finale, even as creators Dan Povenmire and Jeff "Swampy" Marsh announce a new series titled *Mikey Murphy's Law* for Disney XD.

The show is scheduled to premiere in 2017 and will tell the story of the fictional great-great-great-great grandson of the Murphy's Law namesake.



Having wrapped production, *Phineas and Ferb* will air on Disney XD its final new episode, titled "Last Day of Summer," June 12.

## FEATURES

### Judge Dismisses Class-Action Wage Suit Against Studios

A federal class-action lawsuit alleging top animation studios conspired to suppress wages has been dismissed.

In a ruling issued April 3, U.S. District Judge Lucy Koh cited the statute of limitations in dismissing the complaint.

The suit was filed against DreamWorks Animation, The Walt Disney Co., Sony Imageworks, ImageMovers, Blue Sky Studios, Lucasfilm and Pixar.

The ruling stated that the plaintiffs failed to show any actions taken by the studios after Sept. 8, 2010, which is the cutoff for the statute of limitations.

The plaintiffs are free to amend their complaint and were given 30 days to do so. It was unknown at press time if the complaint had been amended.

## FEATURES

### Sony Chooses Timothy Reckart To Direct Animated 'The Lamb'

Sony Pictures Animation has announced that Oscar-nominated director Timothy Reckart (*Head Over Heels*) will develop and make his feature directorial debut with the studio's upcoming title *The Lamb*.

The CG project is based on an original pitch by Tom Sheridan and will tell the story of a young lamb who will change the world. DeVon Franklin is producing under his Franklin Entertainment shingle; Jenny Marchick is the exec overseeing the film at SPA.

## FESTS AND EVENTS

### 'Star Wars' Delivers Hit Trailer, Spinoff and 'Rebels' Teasers

It was a big month for fans of *Star Wars*, starting with the release of a new trailer to *Star Wars: The Force Awakens* featuring the return of Harrison Ford as Han Solo and Peter Mayhew as Chewbacca.

The trailer was released April 16 in conjunction with the *Star Wars* Celebration convention in Anaheim, Calif., where fans got the first look at the first upcoming *Star Wars* Anthology movie, Gareth Edwards' *Rogue One*, which hits theaters Dec. 16, 2016.

Meanwhile, the second season of *Star*

*Wars Rebels* got a teaser trailer featuring several familiar faces. Among the classic characters set to make a major impact on the Ghost's crew are Darth Vader and *Star Wars: The Clone Wars* regulars Ahsoka Tano and Captain Rex.



## FEATURES

### DreamWorks' Animation's Q1 Results Edge Out Expectations

First-quarter revenues were up over last year for DreamWorks Animation, which nonetheless reported a net loss of \$54.8 million for the quarter, including the impact of its recent restructuring moves, slightly beating analysts' expectations.

Revenues for the quarter ended March 31 totaled \$166.5 million, an increase of 13.1 percent from the same period in 2014.

## FESTS AND EVENTS

### Amazon's 'Tumble Leaf' Wins Five Daytime Emmy Awards

Amazon's *Tumble Leaf* dominated the animation categories in the 42nd annual Daytime Emmy Awards, winning five awards, including Outstanding Preschool Children's Animated Program.

The series also took home four individual achievements for lead animator Michael Granberry, character designer Drew Hodges, production designer Jason Kolowski and colorist Robyn Yanoukos.

Overall, it was a great night for animation on streaming video with three wins for DreamWorks Animation Television's *All Hail King Julien*, which streams on Netflix, and two for Moonbot Studios' short film *Silent*, which was made for Dolby and entered as a YouTube project.

## IN BRIEF

VIZ Media has appointed Brad Woods its chief marketing officer. ... Australian animation director Adam Elliot's new short film project, *Ernie Biscuit*, will have its world premiere at the Sydney Film Festival in June, followed by a European premiere at Annecy. ... Netflix will launch a new 12-episode

season of *BoJack Horseman* on July 17. ... Comedy Central has ordered from Bento Box Entertainment 10 episodes of its the urban coming-of-age animated tale *Legends of Chamberlain Heights*. The series is set to debut in 2016. ... Disney has cast Ginnifer Goodwin (*Once Upon a Time*) and Jason Bateman (*Horrible Bosses 2*, *Arrested Development*) as voices in its upcoming "mammal metropolis" toon *Zootopia*, due March 4, 2016. ... 9 Story Media Group has inked a deal with Penguin Young Readers to produce an animated TV series based on the No. 1 *New York Times* bestselling children's book series *Otis the Tractor*. ... DreamWorks Animation Television announced at WonderCon details of two new series coming this summer to Netflix: A new *How to Train Your Dragon*-based series to be titled *Dragons: Race to the Edge*, and an original series titled *DinoTrux*. ... MTV has ordered an animated pilot presentation going under the working title *Fancy Bastards*, which is being animated at Titmouse. ... Disney Junior will debut *Mickey and the Roadster Racers* in 2017. ... DreamWorks Animation has moved the release of *Kung Fu Panda 3* up to Jan. 29, 2016 from its previous March 18, 2016 slot. ... *The LEGO Movie* directors Phil Lord and Christopher Miller have signed on to develop an animated Spider-Man movie for Sony with an eye to directing the feature. The project already has a release set for July 20, 2018.

... Illumination has titled and moved back the release date for its 2016 animated feature about pets. Now known as *The Secret Life of Pets*, the movie from directors Chris Renaud and Yarrow Cheney will open July 8, 2016, instead of February 2016. ... Andy Samberg and Kelsey Grammer will add their voices to Warner Bros.' animated feature *Storks*, due in theaters Sept. 23, 2016. ... Netflix has ordered 13 episodes of a new series inspired by Dr. Seuss' classic *Green Eggs and Ham*. ... Aardman and StudioCanal have teamed up to produce *Early Man*, a stop-motion feature film to be directed by *Wallace & Gromit* creator Nick Park.

## PASSINGS

**Stan Freberg**, acclaimed radio and recording artist and animation voice actor, died April 7. He was 88.

**Ma Kexuan**, the artist and director who behind the *Monkey King*, the *Three Monks* and the *Baby Tadpoles* died April 6 in Shanghai. He was 76.

**Bob Walker**, a Disney artist and Oscar-nominated director of the feature *Brother Bear*, died April 1 at his home in California from a heart attack. He was 54.

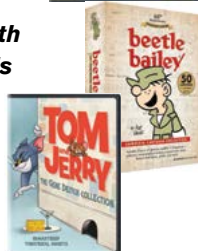


# June Planner

**2** **SpongeBob SquarePants: Sponge Out of Water, Beetle Bailey and Friends: 65th Anniversary Collector's**



**Edition, Tom and Jerry: The Gene Deitch Collection** and **Turbo FAST: Season 1** are new to disc today.



**3-14** Adam Elliot's **Ernie Biscuit** is among the animated treasures scheduled for **Sydney Film Festival**. [sff.org.au]



**9** Find the newest and hottest properties at **Licensing Expo** at the Mandalay Bay in Las Vegas. [licensingexpo.com]



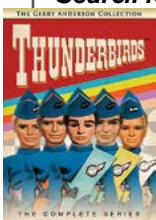
Experience the world's second oldest toon fest with five days of **Animafest Zagreb** in Croatia. [animafest.hr/en]



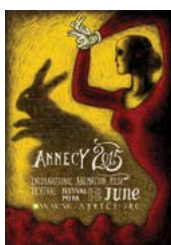
Today's discs include **Teenage Mutant Ninja Turtles - NYC Showdown, TMNT - Search for Splinter,**



**Thunderbirds: The Complete Series** and **The Last Unicorn** BD.



**12** Chris Pratt bites off more than he can chew in Colin Trevorrow's **Jurassic World**, in theaters today.



**15-20** The 2015 **Annecy Int'l Animation Festival** celebrates women in animation, work from Spain and the 30th anniversary of MIFA. [annecy.org]

**16** Take in the next evolution of gaming at **E3**, held in the L.A. Convention Center 6.16-18. [e3expo.com]



Pick up Studio Ghibli's **Spirited Away** and **The Cat Returns** on Blu-ray today.



**17** Happy birthday to stop-motion masters **Stephen and Timothy Quay!**

**19** Get in touch with your feelings with Pixar's **Inside Out**, in theaters now.



**25-28** Voice actor Carlos Alazraqui and Disney animator Tom Bancroft are among the guests heading to Miami for **Florida SuperCon** this weekend.



[floridasupercon.com]

**26** Move over, Paddington: Seth MacFarlane's foul-mouthed plush is back in **Ted 2**.



**30** Pick up **My Little Pony Friendship Is Magic: Cutie Mark**



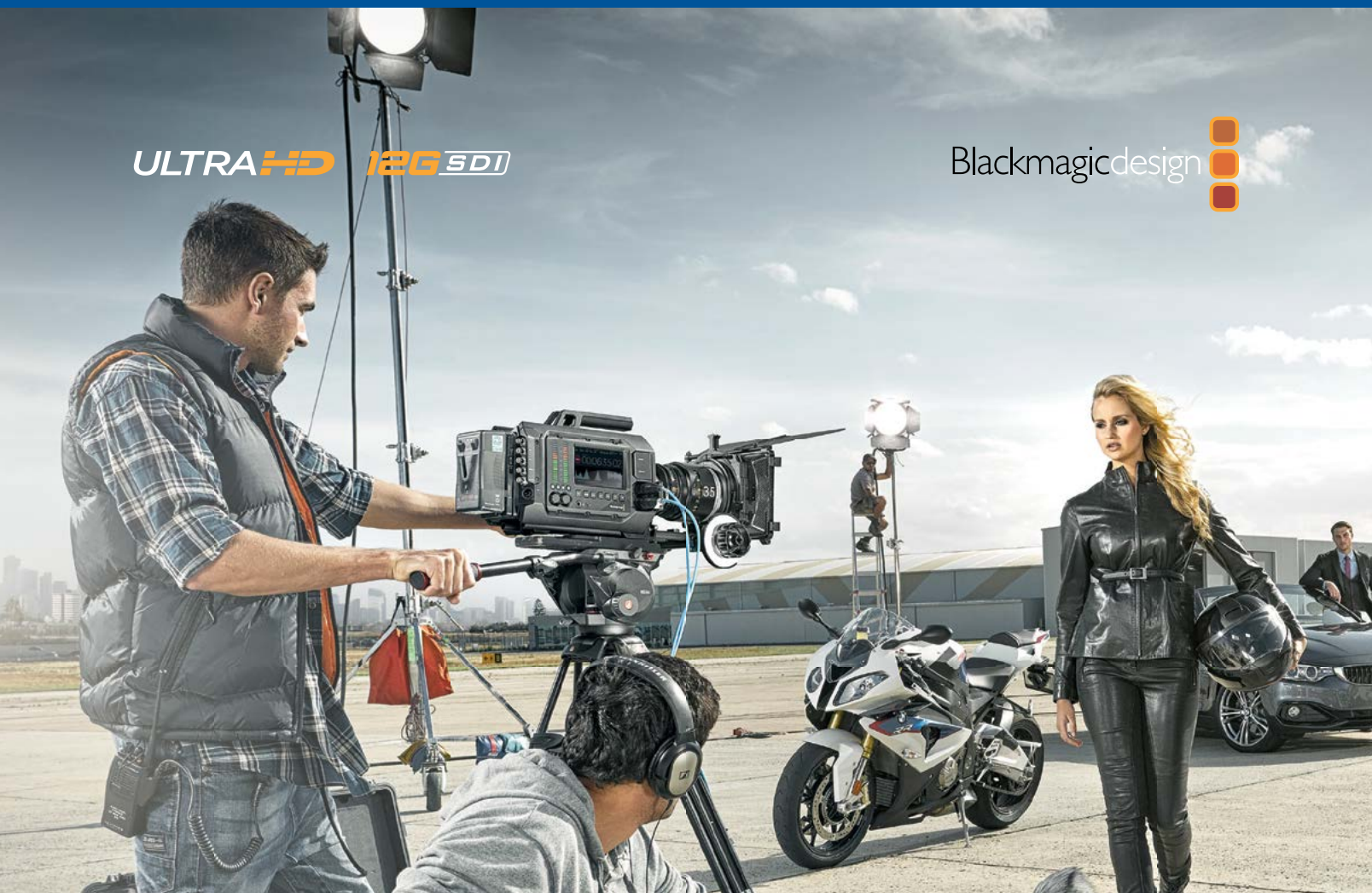
**Quests** on DVD today, and grab **Littlest Pet Shop: Paws for Applause** while you're at it.

To get your company's events and products listed in this monthly calendar, please e-mail [mercedes@animationmagazine.net](mailto:mercedes@animationmagazine.net).



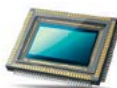
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## Introducing Blackmagic URSA, the world's first user upgradeable 4K digital film camera!

Blackmagic URSA is the world's first high end digital film camera designed to revolutionize workflow on set. Built to handle the ergonomics of large film crews as well as single person use, URSA has everything built in, including a massive 10 inch fold out on set monitor, large user upgradeable Super 35 global shutter 4K image sensor, 12G-SDI and internal dual RAW and ProRes recorders.



### Super 35 Size Sensor

URSA is a true professional digital film camera with a 4K sensor, global shutter and an incredible 12 stops of dynamic range. The wide dynamic range blows away regular video cameras or even high end broadcast cameras, so you get dramatically better images that look like true digital film. The extra large Super 35 size allows for creative shallow depth of field shooting plus RAW and ProRes means you get incredible quality!



### Dual Recorders

Blackmagic URSA features dual recorders so you never need to stop recording to change media. That's critical if you are shooting an historical event, important interview or where you just cannot stop shooting! Simply load an empty CFast card into the second recorder and when the current card is full, the recording will continue onto the second card, allowing you to change out the full card and keep shooting!



### User Upgradeable Sensor

Blackmagic URSA features a modular camera turret that can be removed by unscrewing 4 simple bolts! The camera turret includes the sensor, lens mount and lens control connections and can be upgraded in the future when new types of sensors are developed. This means your next camera will be a fraction of the cost of buying a whole new camera! Choose professional PL mount, popular EF mount and more!



### Built in On Set Monitoring!

Say goodbye to bulky on set monitors because you get a massive fold out 10 inch screen built into Blackmagic URSA, making it the world's biggest viewfinder! The screen is super bright and features an ultra wide viewing angle. URSA also includes two extra 5" touch screens on both sides of the camera showing settings such as format, frame rate, shutter angle plus scopes for checking levels, audio and focus!



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# Books We Love

## The Art of Inside Out

[Chronicle Books, \$40]

Arriving between the film's triumphant international premiere at the Cannes Film Festival and its nationwide release this month, the latest *Art of ...* Disney-Pixar tome takes readers deeper into the creative minds who helped bring director Pete Docter's inventive concept to animated life. Audiences can get pre-acquainted with young, conflicted Riley and her guiding emotions – Joy, Fear, Anger, Disgust and Sadness – before taking in the groundbreaking film in theaters.

The 176-page volume provides an exclusive look behind the scenes with concept art, including sketches, collages, color scripts and more, illustrating the creative journey, as well as an introduction from Docter and a foreword penned by actress Amy Poehler, who voices Joy in the film. If our feature article in this issue whets your appetite, be sure to pick up this book for more inspiring artistry.

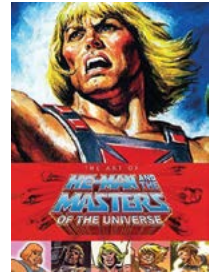


## The Art of He-Man and the Masters of the Universe

By Tim Seeley, Steve Seeley and James Eatock  
[Dark Horse Books, \$39.99]

One of the top pop cultural heroes to come out of the 1980s gets his due in this reverent, nostalgic collection. Through the combined efforts of Mattel and Dark Horse, comics veteran Tim Seeley and his co-writers, this hefty retrospective walks readers through He-Man's decades-long rise from the toy sensation of 1983 to perennial entertainment icon.

Clocking in at 320 pages packed with artwork, the book runs through *He-Man's* appearances in toy lines, cartoons, film and comics up to the present-day DC titles. The book's curators manage to present a fair balance of familiar imagery with more obscure pieces, facts and topics. Covering 35 years in a major property's life is no easy feat, especially with armies of fans to please, but few could be disappointed with this effort.

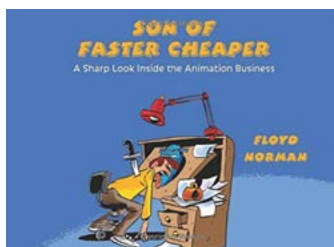


## Son of Faster Cheaper: A Sharp Look Inside the Animation Business

By Floyd Norman, edited by Bob McLain  
[Theme Park Press, \$10.95]

Having spent over 50 years in the animation biz – working as a story artist on titles spanning Disney's *The Jungle Book* to Pixar's *Monster, Inc.* – Floyd Norman knows "where the bodies are buried" ... and he's not afraid to take you to them. The follow up to his *Faster Cheaper* collection of observations on the biz once again playfully skewers our favorite industry with the bite that only someone who really loves it could get away with.

*Son of* is a close-to-home cartoon history culled from Norman's observations on working at the Mouse House under the iron rule of Uncle Walt, the war zone atmosphere of Hanna-Barbera, the Eisner era of the Disney studio, and the day-to-day conflicts of animators, studio bosses and production purgatory. As Norman puts it in his introduction: "There's nothing profound here. Just a bunch of gags about a crazy business."



## The Royal Crane

By Ehud Lavski, illustrated by Yael Nathan  
[eBook for Kindle & iOS, \$4.99]

Somewhat reversing the usual tack, this colorful digital storybook began life as an animated film concept. When the studio shut down, Lavski – a screenwriter, game designer and occasional comicker – decided to hang on to the idea.

Under 20 pages, the cartoonish tale is set during the French Revolution, when the king's favorite bird is taken from the palace and caged in the Paris zoo. With the help of a clever sewer rat, the crane is able to escape, embarking on a grand adventure through the city on his way back to his royal owner. Nathan, a concept artist for animation and videogames, manages to illustrate the adventure so beautifully that you can almost ignore the incongruity of a children's picture book being set during one of the bloodiest periods of modern human history.



– Mercedes Milligan





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# Depth of Feeling

**Pete Docter tests Pixar's creative limits with *Inside Out's* journey into the emotional mind of an 11-year-old girl. By Tom McLean.**

**E**llie Docter led a normal, very happy childhood – much to the delight of her father, Pete Docter, director of such hit Pixar movies as *Monsters, Inc.* and *Up*. But something changed when she turned 12: Her goofy, fun personality took a turn toward monosyllabic answers with outbursts of anger and disgust.

None of which is anything unusual or new for parents to have to deal with, but when Docter thought to himself, “What’s going on in her head?” it ignited an idea that began a demanding five-year journey that ends with the June 19 release of *Inside Out*.

“I had pretty sparse elements at the very beginning,” says Docter. “I had a concept of a kid and ... inside (her head) you’d see the emotions. I didn’t even know which ones were there or what the kid was doing or anything like that. It was just kind of the basic concept, and then from there it grew – and along the way we took a lot of dead-end wrong turns. But that’s the usual process.”

*Inside Out* tells the story of an 11-year-old girl named Riley and the emotions that live in-

side her mind: Joy, Sadness, Anger, Fear and Disgust. When Riley and her parents move from Minnesota to San Francisco, her typically happy outlook begins to change as Joy and Sadness find themselves flung from her mind’s Headquarters to the far corners of her mind and have to find a way back. It’s a journey that takes them through lands like Abstract Thought, the movie-studio confines of Dream Productions, to a trip on the Train of Thought and into the depths of the Subconscious.

Docter – who reunited with producer Jonas Rivera under the ever-present eye of chief creative officer and executive producer John Lasseter – says at the start they looked into a lot of research into how the brain and emotions work and change through a life. What they learned suggested Docter’s instincts were pointed in the right direction.

“Psychologists told us that out of everyone on Earth, there’s no more socially attuned creature than an 11- to 15- or 16-year-old girl,” says Docter, who also wrote the screenplay with Meg LeFauve and Josh Cooley. “They’re just so dialed in to all social cues and reactions

and so we felt like, it’s based on real life, the science is reinforcing that, I think we’re at the right place. And there must be something for me that I haven’t quite put to bed about growing up and the difficulty of that that makes it still intriguing to me.”

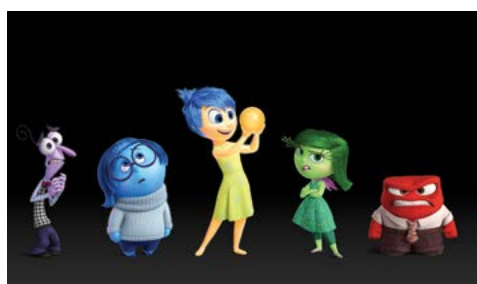
## A Difficult Birth

But a concept is not a story, and coming up with one was difficult. It’s a process that had more than one filmmaker at Pixar invoking the word “nervous” when considering how *Inside Out* might be received when it’s released.

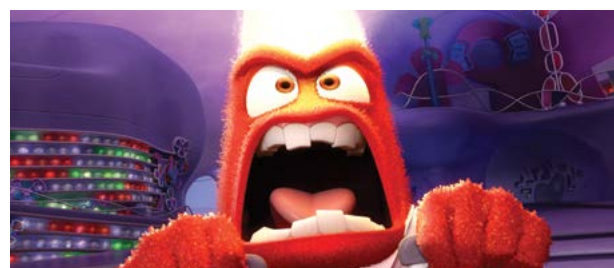
One such crewmember is production designer Ralph Eggleston, who says the extraordinary number of changes the film went through made it difficult to see how everything would fit together.

“The idea itself is so intellectual and I never felt I completely got a footing on the conceit of how the world works because there was so much churn,” he says. “Pete and I would have talks, and he’d be feeling the same thing, and we would just have to say this is the hardest thing we’ve ever done. All we could do was





From top at left, a look at how the designs for the emotions in Riley's mind evolved through the making of *Inside Out*. Above, the final versions of Fear, voiced by Bill Hader; Joy, voiced by Amy Poehler; and Disgust, voiced by Mindy Kaling. At right, the final version of Anger, voiced by comic Lewis Black, blows his top over San Francisco's decision to ruin pizza by using broccoli as a topping.



trust that, somehow, through all of this churn, this film would find its own legs and start walking on its own."

Docter agrees: "They are all more difficult than you expect. I think you have to have a sort of clueless optimism when you go in, kind of like having a baby. If you remember the pain of it, you probably wouldn't do it again," he says. "But this one was especially difficult, maybe because we're still so close to it right now, but I feel like, comparing it to say, *Monsters, Inc.* or *Up*, this one felt like more work."

One of the biggest departures for Pixar was the story required giving form to very abstract ideas that have no visual benchmark in the real world. What does joy look like? What does the interior of a young girl's mind look like?

"On *Cars* – *Monsters* even – we could refer to real-life things and say, well, let's model it on a bear or a let's look at this city and we're going to monsterfy it and put fangs in instead of roses or whatever," says Docter. "For the emotions, we wanted them to look like feelings feel to us, so they shouldn't just be made out of wood or flesh and blood, so how are they going to look? And that's a challenge. ... We thought about it probably way more than

we needed to, but we went down every alley."

## Pitching Until It Hurts

Co-director Ronnie del Carmen and head of story Josh Cooley said turning Docter's abstract idea into a concrete story took a lot of work and discussion among the studio's story team.

"We would sit across the room from each other and tell stories about our kids and our lives," says del Carmen. "And when we do that,

be involved in?" says del Carmen.

Character designs get simplified down to their essences through this process as story artists produce hundreds of thousands of storyboards for a typical feature, Cooley says.

"A story artist has to draw about a hundred boards a day, and when you're done with that you hang it up on the wall or post it digitally and you pitch it to the director and the other story artists to see how it would feel in the finished film," he says.

"For the emotions, we wanted them to look like feelings feel to us, so they shouldn't just be made out of wood or flesh and blood, so how are they going to look? ... We thought about it probably way more than we needed to but we went down every alley."

– Pete Docter, Director, *Inside Out*.

we try to figure out, what would your emotions be doing? What did they do when you were a kid, too? What would you be thinking about? And we'd start drawing characters."

Story artists would pitch ideas in search of characters, scenes and sequences that worked internally and within the overall idea of the movie. "The tradition here at Pixar – and Disney – is to build movies one sequence at a time and find out: Is it fun? Do you care? Does this moment feel like something you want to

Pitching sequences with the story artists doing dialog and even acting out the images in the sequence might seem unnecessary, but is actually extremely useful, del Carmen says. "A lot of times, it doesn't feel real until you pitch it," he says.

When enough sequences are done to have a complete draft of the movie, it's shown as a movie – and then picked apart to find what works. *Inside Out* took four screenings before it even began to find a story that worked, says Rivera.

## Designing the Mind

Eggleston says there were several significant technical challenges in designing the movie's ever-changing look.





The final stages of the design progression for the emotions and the main console in Headquarters shows the team at Pixar's final refinements to the look of each element.



"I once said it was like roller-skating drunk on marbles while spinning plates," he says of coming up with a color script for the movie. "We probably did 200 designs on Headquarters before we settled on where we were."

Design, color and texture were key to differentiating the film's various settings. Minnesota, for example, features pastel colors and patterns. As Riley and her family travel further from Minnesota, the environments become more disconnected, shown via zigzag patterns of train tracks and electric wires.

The biggest technical challenge was creating the effervescent look each of the emotions has in the film. Proposed by art director of characters Albert Lozano, the idea was to give Joy the zip of a sparkler or the bubbly look of a glass of champagne.

"We worked for about eight months to get that idea working, and we got it to work but we were literally on the verge of not being able to do it because it was too expensive," says Eggleston. "We didn't plan to have it on any of the other characters out the door because of that. We got it to work, and we showed it to John Lasseter and the first words out of his mouth were: 'Great! Put it on all the characters!' And you could hear – thud, thud – the poor technical guys hitting the ground."

## Comedic Conflict

Casting was a key element, with Doctor's instincts leading toward the emotions being a comedy ensemble. "If you have Anger, who feels like you should go out and hit people, and Fear just wants to run away, this is a great way for characters to really bump up against

each other in opposition, which is what comedy seems to be largely about," says Doctor.

The process started with simple moviemaking concepts: actors who fit the characters and didn't sound too much alike. Doctor says he had proposed casting comedian Lewis Black as Anger as an example of what he was thinking – only to have Black agree to do the role. Former *Saturday Night Live* star Bill Hader was the first to be cast, as Fear. And former *The Office* actress Phyllis Smith was cast as Sadness based on a suggestion from Rivera, who had liked her in *Bad Teacher*.

"That was a key to unlocking that character," says Doctor. "Up to then, we had thought of her as 'wah, wah!' – kind of on the nose. And thinking about her as more insecure instead of straight up sad ended up being a real turning point for us."

Settling an internal debate about whether Disgust should be disgusting or act disgusted led to casting Mindy Kaling, and Amy Poehler perfectly personified for the animators the idea for Joy.

"Once we got Amy Poehler's voice in there it really solidified who this character was," says supervising animator Shawn Krause. "Pete had been saying, 'I see her as kind of Bugs Bunny and I see her as rascally.' I was treating her at first more like Peter Pan, as spritely and kind of lighter than air. No, she's grounded, she's rambunctious, she's devilish. They didn't want her to feel like happiness; she's more infectious and inspires fun and joy."

Krause personified this in a walk cycle test for Joy in which the character stomped around with enthusiasm and a bit of mischief instead

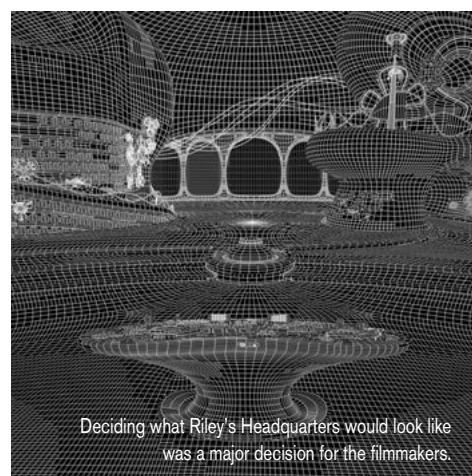
of floating along blissfully.

"It was surprising but also sort of perfect because she was earthy and grounded," says Doctor. "Those kinds of moments are what keep you going on a project for five years."

Other cast members include Kaitlyn Dias as Riley, with Diane Lane and Kyle MacLachlan playing her parents.

## Ideas in Motion

Krause says one or two animators were assigned at the beginning of production to each character to develop a style for them to move.



Deciding what Riley's Headquarters would look like was a major decision for the filmmakers.





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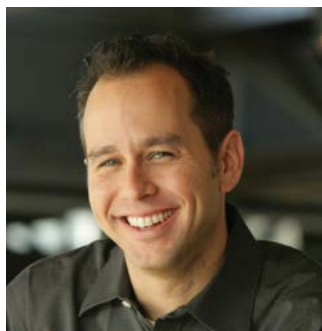
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outlook





Pete Docter



Jonas Rivera



Josh Cooley



Ralph Eggleston



Ronnie del Carmen



Shawn Krause



Victor Navone

"For a lot of the characters, the design told us what to do," says supervising animator Victor Navone. "Like when you look at Anger, he's like this brick, and so you want to treat him like that brick. You don't want him to be too flexible in his torso."

Joy's eyes required a special rig for her eyebrows that could be customized as needed to deliver a

calligraphic line. "It was a real struggle to do something in CG that's so simple to do with a couple of hand drawn lines," says Krause.

A sequence in which Joy and Sadness enter Riley's realm of Abstract Thought distorted the characters into – what else – abstract images more in line with a 2D style of animation that required its own team of animators, says Navone.

"That was kind of like a movie in a movie," he says. "We kind of broke off a whole separate team to take that and research and develop it for six months. ... It was an obstacle to overcome, but it was a place we could be playful in that world."

Riley was a particularly challenging charac-



Director Peter Docter reviews ideas on a typical day of production on *Inside Out* at Pixar's studio in Emeryville, Calif.

ter, as her movements had to show her at an awkward stage in life but also keep her appealing.

"We had to build some new facial controls for her to get some of the really subtle emotions that we needed to get out of her and just try to find what's the appeal of the humans in this movie versus what is the appeal of the mind characters," says Navone. "It's two different styles of character design and how do we make each one nice to look at and what's the style of movement."

### Under Pressure

The pressure on the film has been higher than usual, due to the studio releasing no

feature in 2014 after having pushed back the release of *The Good Dinosaur*. There also has been criticism that Pixar's last three films – *Cars 2*, *Brave* and *Monsters University* – didn't quite live up to the studio's exceptionally high standards.

"I don't think we felt any more or less pressure than on any of the other films until maybe the last year," says Docter. "I think that was compounded by having to move (*The Good Dinosaur*) and so, suddenly, there was a gap and we were the next ones up and there's a full year of nothing before it comes

to us. That's when we started to feel it a little more."

The final result is one that took hundreds of people to make, yet feels very personal to Docter.

"I don't really look at 'personal' as being a goal unto itself. It's a good place to start because it's truthful and it's meaningful to me so that will probably leech onto the screen in some way," he says. "Everyone who works on the show has something to contribute emotionally about that character or about that story point, so the closer they can get in tune with what's happening on the screen, the more likely what they'll contribute will be on target and effective to the audience." ■



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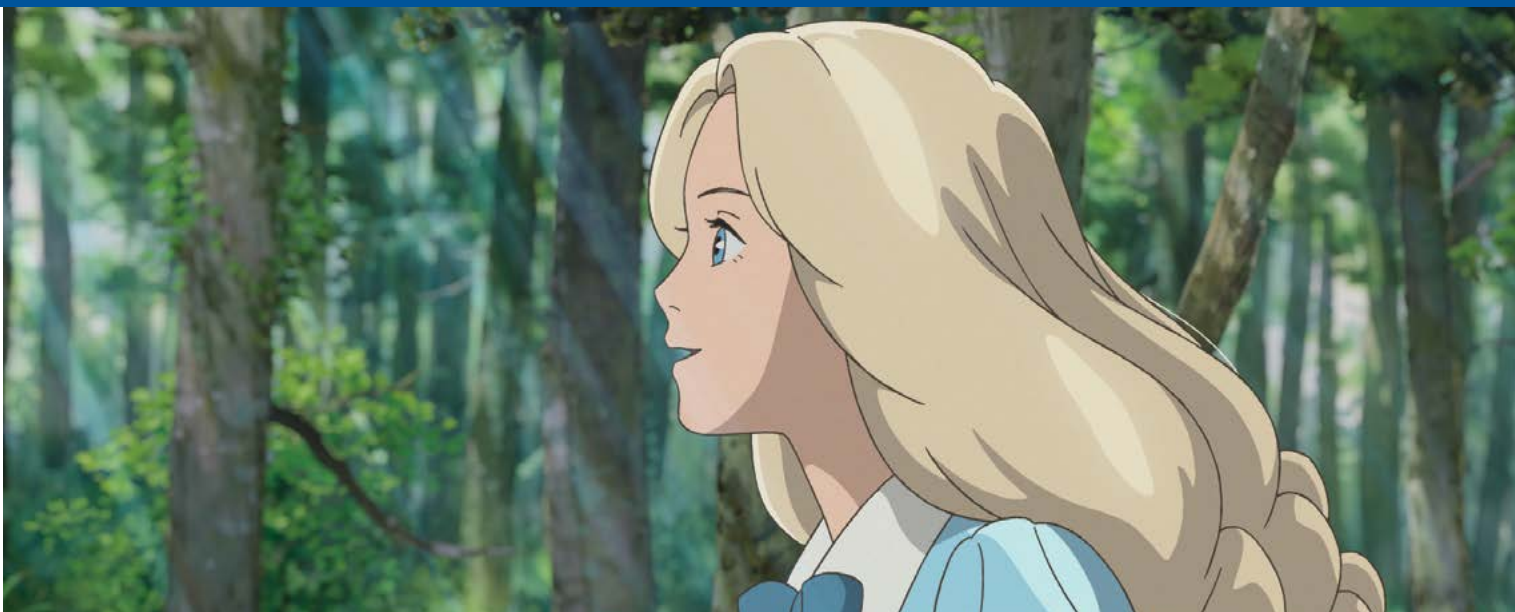
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# A Quieter Toon Heroine

Though a bit talky and slow, *When Marnie Was There* – possibly the last movie to come from Studio Ghibli – is a breath of fresh air. Review by Charles Solomon.

Although it may become the last feature made by Studio Ghibli (a lugubrious distinction if ever there were one), *When Marnie Was There* is a warm, gentle film that continues the pattern of Japanese animators creating heroines who are more complex, interesting and individual than their Western counterparts.

Released last year in Japan, the English-language version debuted May 22 in New York and Los Angeles, and is expanding to other cities through early July.

"I hate myself," declares alienated adolescent Anna Sasaki (Hailee Steinfeld). When she suffers a debilitating asthma attack, her foster mother Yoriko (Geena Davis) sends Anna from her home in Sapporo to a small beach town. She can stay with her cheerfully eccentric Aunt Setsu (Grey DeLisle) and Uncle Kiyomasa (John C. Riley) while she rebuilds her strength.

Although she's usually polite, Anna keeps her distance from her relatives and the local people. Her aunt tries to set up a friendship with Nobuko (Raini Rodriguez), the bossy daughter of a prim friend, but her efforts fall flat. The only thing that interests Anna is the Marsh House, a seemingly abandoned mansion half-hidden by trees. Marnie (an appropriately soft-spoken Keirnan Shipka), a lovely blonde girl, emerges from the house and quickly forms a powerful bond with Anna.

The two share mini-adventures, swap confidences, laugh and lament their problems. Anna resents her parents and grandmother for dying and leaving her alone, and she suspects that Yoriko only took her in for the government payments she receives. Despite her wealth and beauty, Marnie also feels abandoned: her glamorous parents gad about, leaving her in the care of a stern governess and indifferent maids.

## What Is Real?

But when a Tokyo family buys the Marsh House, Anna becomes confused. How can they move into Marnie's home? She recognizes the rooms she's visited with Marnie, but everything is different. Sayako (cheerfully perky Ava Acres), the daughter of the new owners, confides to Anna that she's found a diary in her room that had been hidden there decades earlier – by Marnie.


As he did in *The Secret World of Arrietty*, director Hiromasa Yonebayashi suggests supernatural phenomena may lurk beneath seemingly normal life. In *Arrietty*, the tiny Borrowers shared a house with the elderly Sadoko and her nephew Sho. In his new film, Marnie feels present but elu-

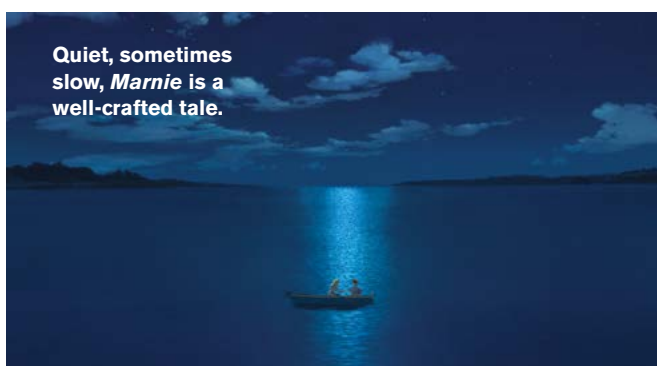
walls. This Anna is more likable and understandable than the balky heroine in the book, and her aunt and uncle emerge as more dimensional characters than the Peggs, who felt like a plot device.

## Adolescent Complexity

The filmmakers capture the emotional intensity – and over-intensity – of adolescence. When Anna and Marnie share secrets and pledge eternal friendship their tears are genuine. Anna's depth and complexity offer a refreshing change from the relentlessly spunky heroines in recent American features. Although they died when she was quite small, Anna misses her parents and grandmother, but her sorrow is mixed with a very believable anger at being abandoned. Although she feels genuine affection for Yoriko, she fears being betrayed yet again.

At times, the pacing in *When Marnie Was There* drags, and the presence of the title character requires some long explanatory scenes with the painter Hisako (Vanessa Williams) – as it did in the book. Yonebayashi adds visual interest to this sequence by having Anna silently witness the other characters' memories, recalling how journalists Genya and Kyoji found themselves in the tangled memories of aging film star Chiyoko in Satoshi Kon's *Millennium Actress*. Although the backgrounds are handsome, they lack the individuality of other Ghibli features. The English dub feels talkier than the Japanese original.

Those caveats aside, *When Marnie Was There* is an interesting, well-crafted film that offers viewers a welcome alternative to the familiar heroines and sitcom gags in many American films. Animation fans can only hope the film succeeds and keeps production alive at the storied Studio Ghibli. 



Quiet, sometimes slow, *Marnie* is a well-crafted tale.

sive, like the shifting clouds at the seashore.

Yonebayashi and his writers skillfully focus and enrich Joan G. Robinson's rambling juvenile novel. In the original book, Anna was so determinedly alienated and antisocial; she was shipped off before the end of the school term to stay with the Peggs, an effortfully colorful lower class couple whom her guardian apparently knew. Making Anna asthmatic creates a more plausible reason for her to move to the shore; making her an artist gives her a reason to be fascinated by the Marsh House and the way light plays over its



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# Casting an Indie Spell

Arcana Studio's Sean Patrick O'Reilly talks landing a theatrical release for *Pixies*, his first animated feature. By Tom McLean.

It takes tenacity and persistence to get an independent animated movie both made and distributed theatrically. Just ask Sean Patrick O'Reilly, the writer and director of *Pixies*, which arrives in theaters June 5 via Vertical Entertainment and hits the home video shelves at Walmart in July.

O'Reilly produced the movie through Arcana Studios, which he founded in 2004 to publish his comic-book series *Kade*. Since then, Arcana has published more than 300 graphic novels to become the largest comics publisher in Canada. In 2012, Arcana made the move into animation with the 13 x 22 min. TV series *Kagagi*, followed immediately by *Pixies*, adapted from O'Reilly's comic of the same name.

**Animation Magazine:** What prompted you to move from comics publishing into the animation business?

**Sean Patrick O'Reilly:** Arcana has a mountain of intellectual property that is fully developed with great stories and engaging characters that already have a fan base. The key was to identify a slate from the library that would work for animation and just take it a step at a time.

**Animag:** In what ways are comics publishing and animation different and/or similar?

**O'Reilly:** The preproduction process in comics and animation is almost identical. Start with a story, move to script, then the collaboration between writer/director and artists begins, continuing to storyboards. With comics, next step is to color in Photoshop, solicit with Diamond, send to the printer and distribute. However, I didn't go straight from comics into animation as I had motion comics that were an intermediary step.

Motion comics take regular comic-book panels and add simple scan and pans in After Effects. Voices are added, then sound effects, even visual effects, and I realized after doing a *Pixies* motion comic, I had a very good looking *Pixies* animatic.

Learning all about the animation process was a massive learning curve. I was very lucky and hired some key people who got me

through the beginning.

**Animag:** Where did you find financing and partners?

**O'Reilly:** I started early with a group of visionary investors. Humbly, it was not a massive amount of money, but they were amazing and incredibly supportive. Canada's Movie Central was our first sale followed by the Middle East and Vertical Entertainment for the U.S. I had a lump sum, lots of preproduction done — thanks to the comics — and was immediately in production.

**Animag:** What were the major creative challenges?

**O'Reilly:** The pixies. Originally they looked like an elf with red or green pointy hats, as in the book. It's amazing how many elves with red-green pointy hats there are on this planet, and that was the majority of the criticism of the comic. Publishing a story first is a great way to battle test material, especially if you listen

to your readers. The art director, Todd Demong, took the idea of a pixie and mashed it up with a bee.

Gary Yuen, our amazing senior character designer, then modeled the first pixie and it really was like having a newborn. I have four kids so I do know what it feels like. With this "bee birthed Pixie," the *Pixies*' entire culture, their dwellings (sleps), their ability to go unseen for so long and a number of other creative hurdles were instantly overcome.

**Animag:** Where was the animation done? How long did it take?

**O'Reilly:** All animation was done in Burnaby, B.C., near Vancouver in Canada. It took a lot longer than it should have, to be honest. I had to balance the cash flow and payroll between tax credits and acquiring good employees is not an easy task especially when I'm losing those good employees to other studios. The entire process for animation was under two years.

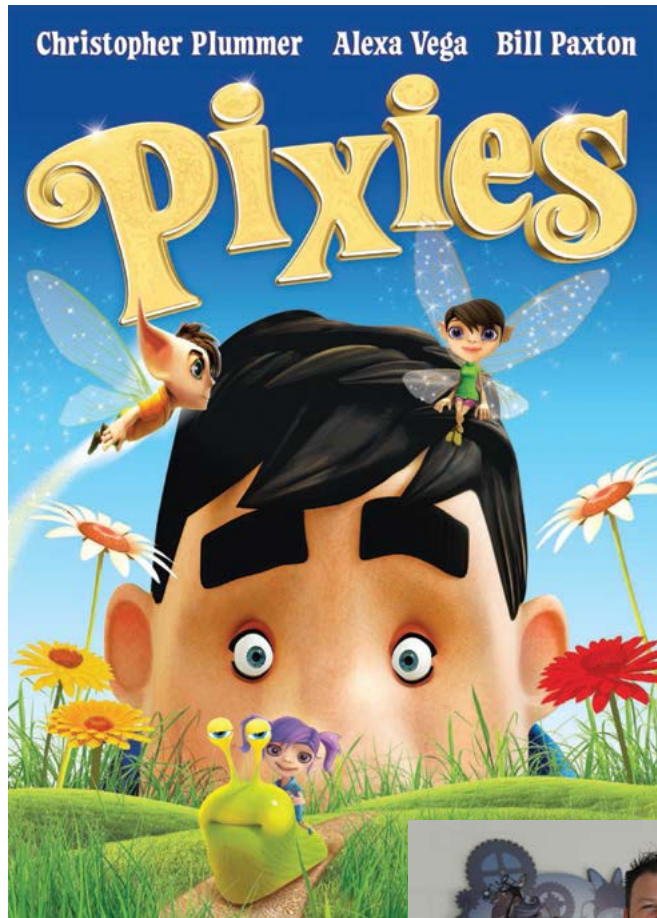
**Animag:** How did you end up with a deal for theatrical distribution?

**O'Reilly:** I met with Vertical Entertainment at AFM and they came to the meeting already aware of the graphic novel and its success.

We had a deal relatively quickly and they have been amazing to work with. *Pixies* is in premier theaters on June 5th.

**Animag:** What lessons did you learn from previous animation projects that you tried to apply?

**O'Reilly:** I'm in production on *Howard Lovecraft & The Frozen Kingdom* (our next animated feature film) and with our established team, a tighter pipeline, more confidence and a lot more experience, we're off to an amazing start. *Howard* will be released in October 2016. It is H.P. Lovecraft for kids and to my knowledge is the first Lovecraft-themed feature film, and definitely the first animated Lovecraft movie. ☞





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# Countdown to Re-Launch

ITV and Pukeko Pictures combine miniatures and CG animation to propel a unique look for a rebooted classic in *Thunderbirds Are Go!* By Tom McLean.

**F**ew who saw the iconic 1960s series *Thunderbirds* can forget the excitement that creators Gerry and Sylvia Anderson brought to the most-beloved of their “Supermarionation” series, making the cult British show a prime candidate for revival. But remaking a series that used puppets in miniature sets and vehicles for a modern audience is a challenge that required a great deal of patience and ingenuity on both the creative and technical ends.

As with the original, ITV Studios’ *Thunderbirds Are Go!* tells the tale of the amazing Tracy brothers – Scott, Virgil, Alan, Gordon and John – each the pilot of one of five unique advanced Thunderbird craft that are the fastest and most unique vehicles on Earth. Based in the South Pacific on Tracy Island, they together work as International Rescue, saving the day when no one else can, with the help of security chief Tanusha “Kayo” Kyrano, engineer Brains and their London agent, Lady Penelope.

Executive produced by ITV Studios and Pukeko Pictures, *Thunderbirds Are Go!* mixes live-action and CGI in a new way that has connected well with audiences since the 26-episode first season began airing in April in the U.K.

Giles Ridge – executive producer on the series, along with Estelle Hughes, Richard Taylor and Andrew Smith – says being asked by ITV managing director Julian Bellamy to assemble a team to remake the classic series was a “once-in-a-lifetime opportunity.”

“It filled me with, on one hand, complete excitement and, on the other, complete apprehension, having to do what I call trading the family silver,” he says.

The new show needed to strike a balance between pleasing the many passionate fans of the original series and appealing to its primary audience of modern kids – most of whom will have never heard of or seen the original.

Ridge says a deep look at the concept of the original revealed a strong basic concept. “When you look at the DNA of *Thunderbirds* – five young, aspirational brothers on a secret hide-away island with the most incredible craft at their disposal helping people around the world – it’s not a bad place to start.”

But pulling off a series worthy of the original required a diverse skill set that sent Ridge looking for partners outside of the typical co-production boundaries.

“I didn’t want the production to be limited by having to work in certain territories. I wanted to be able to choose the talent where I felt that the talent best served the show,” he says.

For the writing, Ridge went to the United States and tapped as head writer Rob Hoegee, a veteran animation writer and producer well versed in the boys action genre from stints on shows such as *Teen Titans*, *Generator Rex* and *Slugterra*.

“This is *Thunderbirds* for a new generation, really, but in the grand scheme of things, we are maintaining the core values of the original show: selfless heroism and a family who works together,” says Hoegee.

## Solid Structure

Ridge says the show sticks closely to the basic episodic structure of the original, starting with an accident or mishap of some kind, leading into the famous opening credits and a three-act structure. The rescue is planned and launched in act one; the team faces obstacles in executing the rescue in act two; and act three is the successful rescue and denouement.

“That’s what gives the editorial nature of the



show its brand," says Ridge. "You know what kind of experience you're going to have. That doesn't mean you're going to end up with 26 generic kind of shows; all the stories are different and it is a little bit like trying to make 26 mini feature films."

Where the original series' episodes were an hour long, *Thunderbirds Are Go!* has a half-hour format that requires faster pacing and simple, clear storytelling.

"We have to start off with a bang and get right into the action," says Hoegee. "And we've found that, even in 22 minutes, we can tell pretty good stories and not really feel like we're lacking anything."

The most obvious change is the absence of the boys' father, Jeff Tracy, who in the original was a dominating presence as the leader of the Thunderbirds. "We didn't want to make the Jeff Tracy show; it had to be about the boys," says Hoegee. The character is said to be missing in action after an undefined accident, giving the boys a loss to feel as well as forcing them to step up and make decisions on their own.

Another major change is the addition of Kayo as IR's head of security. The character is adapted from Tin-Tin, who was the maintenance tech and lab assistant in the original, bringing a female character directly to the forefront of the action. "She has a bit of a dark secret in that her uncle is The Hood, something not known by the boys at first," Hoegee says.

A bigger role was carved out for Grandma Tracy, who is barely seen in the original, as the emotional head of the Tracy family. And Lady Penelope gets a modern update while her trusty butler, Parker, stays constant with original series actor David Graham returning to do his voice.

There are other elements of the original that were just too iconic to tamper with, one of which being the opening countdown sequence that introduces the five Thunderbird craft, their pilots and the rest of the cast.

Ridge says the production got permission from the estate of actor Peter Dyneley, who voiced the countdown and played Jeff Tracy on the 1960s show, to re-use the original recording. The theme music, composed by Ben and Nick Foster, also pays tribute to Barry Gray's brassy original.

### Mixing Up the Look

Finding a visual style for the series was another major challenge. Clearly, animation was going to work better than puppets, but Ridge says they still wanted to find a unique look for the show that stands out from the pack and echoes the original.

"We were very keen to move away from the customary CGI digital shiny look that you have



Live-action sets are built by Pukeko Pictures in New Zealand to be combined with CG character animation. Below, one of two models of Tracy Island is prepped for shooting.



on a lot action shows today," he says. "There's nothing wrong with that – it works for many shows very successfully – but we wanted to create a visual esthetic on *Thunderbirds* that just set itself apart from the original, and that's why we ended up experimenting with this CG and live-action mix."

Working with Taylor's New Zealand-based Pukeko Pictures, a pipeline was set up that combines live-action miniatures and CG animated characters.

"Most of our world in *Thunderbirds* – all of our vistas, all of our buildings, our exteriors – are real models," says Ridge. "They are live-action miniature models – and though I say miniature, actually they're quite huge in the Weta Workshop – and built at different scales. They built two different scales of Tracy Island and filled a huge tank with water, so all the water around Tracy Island is completely real."

The vehicles are created using CG "skeletons," around which are wrapped digital skins made from photographs and scans of large glass panels painted in each craft's iconic colors and physically worn and weathered with dust and dirt.

"No CG aspect is completely electronic," says Ridge. "It's all got some physical nature to it and that is why the joy in it is possible to see."


Some of the CG vehicle work is done in New Zealand, but all of the character animation is done by CGCG in China and Taiwan. "We chose them just because of their track record for action adventure shows for the major U.S. networks," says Ridge.

All of the elements come together at Milk VFX in London, which does the final compositing of the elements into a final product, says Ridge.

### A Strong Push

The show got a major push when it launched on ITV, with a life-size replica of *Thunderbird 4* floated down the Thames. Reactions have been mostly positive, as have ratings – a second season of 26 episodes already has been ordered.

The show is still rolling out internationally, with ITV taking its time to find the right partner in each territory. Ridge says the patience of fans in markets like the United States, where the show has yet to announce a broadcast deal, will be rewarded.

"We want to give it a platform that does the series proud and does the series justice," says Ridge. "We want to make sure the partner shares that same commitment and love that we have." 





# Ask a Baboon

by Mike de Seve

## Comedy Is When a Bird Hits a Pig ... Twice

*Our writers explore the fine lines between slapstick, physical comedy, violence and being just plain gross.*

**W**elcome back! Last month we asked two of Baboon Animation's VIP *Angry Birds Toons* writers to chat about their craft. Now, Javier Valdez and Joe Vitale are back to discuss with our own Claire Stenger their more noble writerly techniques – including their stance on boogers, projectile desserts and, yes, cottage cheese. Read on to see how our writers use physical comedy to cook up the *Angry Birds Toons* hilarity you know and love!

**So, guys, what exactly is “slapstick”? How is it different from physical comedy?**

**Javier Valdez:** To me, slapstick feels like physical comedy, but actually happening to a character in a way you can feel. A birthday cake in the face leads to a plank upside the head and a spring-loaded boxing glove to the gut – the gut of not just anyone, but King Pig, when trying to break in to his rival Trump Pig's limo.

**Joe Vitale:** In my mind, slapstick requires someone to get hit. An anvil falling on your head? Slapstick. Trying to move an anvil from one end of a rocking boat to another? Physical comedy. But why does a character *need* to move the anvil, fast, or else? Answer that and you'll have a fun cartoon.

**So who is your favorite *Angry Birds Toons* character?**

**Valdez:** I have the most fun with the character of the generic pigs. They're always willing to do anything you want. We can dress them up however we like. There's a real likable enthusiasm about them that gives us a lot of freedom.

**Vitale:** I like Chuck. He's so gosh-darned eager to impress. Also, I think, he's kind of an idiot. This makes you feel for him – he just wants to pull off the impossible, whether he's capable of it or not. And if he's not? Doesn't matter! He'll keep on trying. That may be the idiotic part but it's also what makes him lovable.

**Talk about violence in cartoons.**

**Valdez:** If you'll stop hitting me. Personally, I'm a fan. It's one of those things that best explores what animation is capable of. There's debate about what kids absorb from cartoons, but I think, for example, casual misogyny is more dangerous for the young audience to take away than watching a character take an oak log to the face and come back swinging.

**Vitale:** Violence and slapstick are different. Violence is bloody. It can be copied in real life without a choreographer or outlandish props. Slapstick is, by design, ridiculous and over-the-top. That's what makes it fun.



Joe Vitale



Javier Valdez



Cartoons – at least the ones we make – are full of slapstick but very little violence. Hear that, FCC?

**To butcher a John Cleese quote, a guy falling in mud isn't so funny. A judge falling in mud is. How does character influence physical comedy?**

**Vitale:** That quote hits it right on the nose (speaking of slapstick). If some random guy

takes a tumble? Sure, it's a chuckle. But if it's a spiteful character who has spent the entire episode complaining about how much he hates cottage cheese? You've got the perfect excuse to place him underneath the flight path of a Red Cross helicopter delivering 10 metric tons of cottage cheese to a disaster area ... and it just so happens the rope holding the crate of cottage cheese is no longer under warranty. And that, ladies and gentlemen, is how to mine comedy gold.

**Valdez:** Sympathy is a big part of it. In *Angry Birds*, for example, we have Matilda, our nurturing and maternal character (and so much more). It's not fun watching things happen to her, and we have a lot more fun when she's in command and kicking butt. But King Pig, who to me is sort of a spoiled glutton, is a riot to have things happen to, and we can't wait to see what ridiculously terrible thing will befall him next.

**What's your stance on gross-out material? Boogers: Too gross? Not gross enough?**

**Valdez:** Feels dated, like, say, '90s Nickelodeon. Of course, when I *do* want to use gross-out humor, I say go big or go home! Saying “boogers” isn't funny, but falling into a swimming pool of them? Magic.

**Vitale:** Personally, I try to stay away from bathroom humor, not because it's gross but because it's lazy. It's a cheap laugh. I like my laughs to be expensive and paid for in installments.

**Next issue: To save him, they had to shave him – Baboon's new *A Boy and His Dude* short, now airing on Nick.com.**

**Baboon Animation is a U.S.-based collective of Oscar-nominated, multi-E Emmy winning animation writers with credits on dozens of the most iconic animated shows worldwide.**



# The Animation Magazine 250

**W**ith longevity in publishing becoming increasingly rare in the digital age, it was clear that something special was needed to celebrate this, the 250<sup>th</sup> issue of *Animation Magazine*.

Since the first issue in 1987, *Animation Magazine* has been there to chronicle the growth of animation from a small part of the overall entertainment business to one of the most exciting industries in the world. And as animation as an artform and a business stands here in 2015 more successful and vibrant than ever – and poised only to continue to grow – it seems an apt moment to celebrate.

Hence, this list of 250 of the most dynamic and innovative people, companies, products and projects was compiled to chronicle this moment in the history of animation – a little bit of where we've been, but a lot more about where we're going.

The list is broken down into 10 categories:

- » Animation Companies to Watch
- » VFX Companies to Watch
- » Executives to Watch
- » Creatives to Watch
- » Essential Software Developers
- » Can't-Miss Events
- » Schools to Hire From
- » Agents to Watch
- » TV Shows Destined to be Classics
- » Animated Box Office Champs of All Time



None of the lists is ranked (except Animated Box Office Champs); each category is listed in alphabetical order and was compiled after soliciting – and receiving – suggestions from our readers.

We received many great suggestions and gave them all due consideration. In the end, the list is one we carefully curated to offer an eclectic mix of promising newcomers and old favorites that have proven worthy of the recognition. That means some of the best-known names in the business were passed over because the industry already is scrutinizing their every move in favor of some fresh faces and new names.

So we hope our readers find the lists useful: that they might remind you how deep the animation industry is; that they might open your eyes to a new company, executive, talent or event that will help your efforts succeed. And most of all, we hope they remind you how amazing it is to be involved in animation, whether it's as a creator, a business person or just as a fan.

Lastly, we want to thank our readers, who have made it possible for us to publish 250 issues of *Animation Magazine*. We appreciate the trust you place in us and expect the next 250 issues will be even more amazing!



2015

# Animation Companies To Watch

## • AniMex

**Founded:** 2000  
**Location:** Puebla, Mexico, and Los Angeles  
**Number of employees:** 15  
**Type of animation:** Traditional and CGI animation, creative development and production.  
**Market segment:** Feature films and shorts for television.  
**First animation project:** *Roncho, the Bad Luck Dog*.  
**Most recent animation project:** *El Americano: The Movie*.  
**Crown jewel:** *El Americano: The Movie*, a bi-cultural movie co-produced with Edward James Olmos and Phil Roman.  
**Reason to watch:** Having proven it can make features for the domestic Mexican market, *El Americano* shows AniMex successfully setting its sights on and reaching the next level.



## • Cloth Cat Animation

**Founded:** 2012  
**Location:** Cardiff, Wales, United Kingdom  
**Number of employees:** 40-plus  
**Type of animation:** 2D (CelAction, Flash, Toon Boom Harmony, TVPaint); CG (Maya, Houdini, Modo); mixed media and compositing (After Effects, Nuke).  
**Market segment:** Predominantly long-form international TV series for preschoolers and children, but also music videos, short films, corporate and commercial films and animated feature films.  
**First animation project:** *Disney Tales of Friendship with Winnie the Pooh*.  
**Most recent animation project:** *Toot the Tiny Tugboat* (Lupus Films for Channel 5 Milkshake!).  
**Point of pride:** We've worked on a wide variety of 2D and CG projects over the past three years and we're really proud of our team of animators and artists. There is a wealth of local talent in Wales and a growing community that is supporting our new phase of development.  
**Reason to watch:** Cloth Cat's smart use of technology and growing local talent let it produce 52 episodes of *Toot the Tiny Tugboat* in one year, putting it at the front of the growing wave of U.K. producers.



## • Cottonwood Entertainment

**Founded:** 2014  
**Location:** Paris, Berlin and Los Angeles.  
**Number of employees:** 6  
**Type of animation:** Digital 2D and CGI.  
**Market segment:** Kids TV and feature films.

**First animation project:** *The Ollie & Moon Show*.  
**Most recent animation project:** *Squish*.  
**Crown jewel:** *The Ollie & Moon Show*.  
**Reason to watch:** With veteran executive David Michel at the helm, Cottonwood has the relationships and experience needed for success built right in.



## • Cube Creative

**Founded:** 2012  
**Location:** Paris  
**Number of employees:** 15  
**Type of animation:** 2D, 3D animation, and VFX.  
**Market segment:** Short films, television series, advertising, theme-park films, 4D rides, broadcast design, visual effects for feature films and, eventually, a feature film.  
**First animation project:** The short films *7 tonnes 3*, from Nicolas Deveau, and *A quoi ça sert l'amour*, from Louis Clichy.  
**Most recent animation project:** Cartier advertising, directed by Nicolas Deveau.  
**Crown jewel:** The award-winning TV series *Kaeloo*, directed by Remi Chapotot, for which a third season is currently in development; and the short *5m80*, directed by Nicolas Deveau.  
**Reason to watch:** Well known for its shorts and commercials work, the success of *Kaeloo* indicates Cube is a force to be reckoned with in the TV world as well.



## • Dwarf Labs

**Founded:** 2010  
**Location:** Montpellier, France  
**Number of employees:** 50  
**Type of animation:** 3D CG animation  
**Market segment:** Feature films, TV series and commercials.  
**First animation project:** "Winter Tale," a commercial for Cartier.  
**Most recent animation project:** A series of spots for the French National Railway Co.'s national safety campaign.  
**Crown jewel:** A teaser for *The Bears' Famous Invasion of Sicily*, a feature film produced by Prima Linea.  
**Reason to watch:** Having spent years developing its technology and training artists, Dwarf's debut work has been of extremely high quality and stunningly beautiful.



## • Glen Keane Productions

**Founded:** 2013

**Location:** Los Angeles  
**Number of employees:** 5  
**Type of animation:** Traditional, all styles.  
**Market segment:** Feature films, shorts and interactive films.  
**First animation project:** *Duet*.  
**Most recent animation project:** *Duet*.  
**Crown jewel:** *Duet*, which was nominated for an Academy Award and the essence of the studio's plans for future projects.  
**Reason to watch:** Glen Keane did beautiful work at Disney, but seeing his talents unleashed in *Duet* revealed a talent for breaking new ground in exciting ways.



## • Go-N Productions

**Founded:** 2004  
**Location:** Paris  
**Number of employees:** 23  
**Type of animation:** 2D, digital 2D, CGI  
**Market segment:** Preschool and children's TV.  
**First animation project:** *The Large Family*, with TF1 and BBC.  
**Most recent animation project:** *Zip-Zip*, with France TV, Super RTL, Disney Channel France.  
**Crown jewel:** *Simon*, an upcoming preschool show based on the book by Stephanie Blake that will be produced entirely in-house.  
**Reason to watch:** This reliably entertaining producer is showing ability that matches its ambition when it comes to selling its animated shows beyond the French border.



## • Human Ark

**Founded:** 2008  
**Location:** Warsaw, Poland  
**Number of employees:** 30  
**Type of animation:** 3D.  
**Market segment:** Feature films, shorts, television series, advertising.  
**First animation project:** *The Lost Town of Switez*, a short film.  
**Most recent animation project:** *Casparade*, a TV series.  
**Crown jewel:** *Diplodocus*, a feature film.  
**Reason to watch:** There's a real charm, craft and variety to Human Ark's work that has positioned it well in the global market.



## • Ink Brands

**Founded:** 1999  
**Location:** Copenhagen, Denmark; with regional offices in Moscow; Dubai, United Arab Emirates; Kuala Lumpur,

Malaysia; Warsaw, Poland.  
**Number of employees:** 41  
**Type of animation:** CGI and 2D.  
**Market segment:** Kids-oriented TV series and feature films.  
**First animation project:** *D6*.  
**Most recent animation project:** *Zafari*.  
**Crown jewel:** *Masha and the Bear*, a hugely successful project very few believed in when Ink took it to market four years ago.  
**Reason to watch:** The move into creative has given Ink a lot of credibility in the market for its plans to use mythological stories from around the world as the basis for future projects.



## • Karrot Animation

**Founded:** 2008  
**Location:** London  
**Number of employees:** About 45.  
**Type of animation:** 2D Digital.  
**Market segment:** Animated TV series for children and advertising.  
**First animation project:** *One Minute Wonders* (2009).  
**Most recent animation project:** A pilot for Amazon Studios called *The Adventures of Knickerbock Teetertop*.  
**Crown jewel:** *Sarah & Duck*, Karrot's first in-house-created series about a 7-year-old girl who lives with her best friend, a duck.  
**Reason to watch:** *Sarah & Duck*'s journey from Cartoon Forum presentation to global hit shows Karrot knows what it's doing.



## • KinoAtis

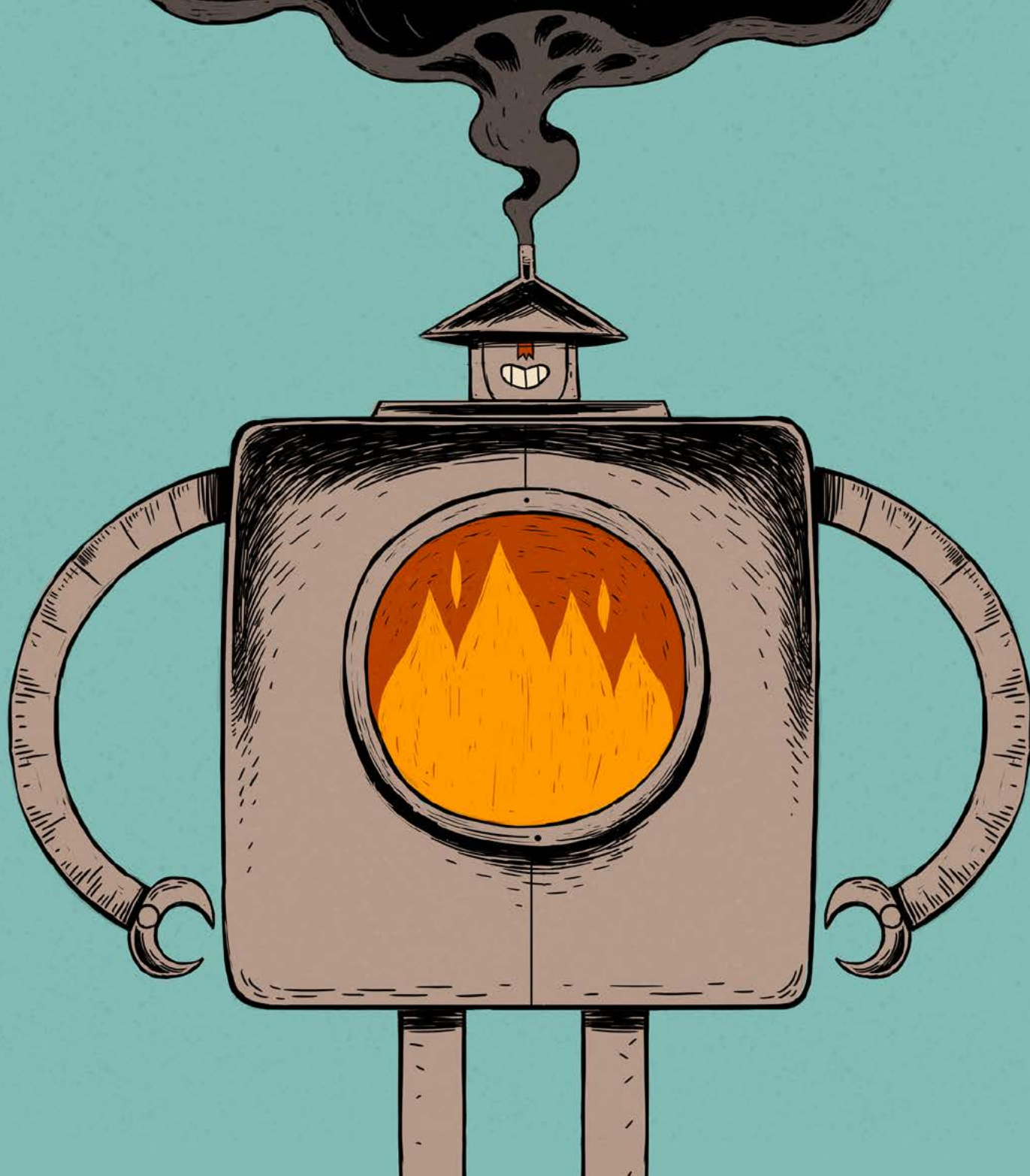
**Founded:** 2004  
**Location:** Moscow  
**Number of employees:** 250  
**Type of animation:** 3D CGI.  
**Market segment:** Feature films, television series.  
**First animation project:** *Space Dogs 3D*, a.k.a. *Belka and Strelka: Space Dogs*.  
**Most recent animation project:** A TV series called *Planet Ai*.  
**Crown jewel:** *Space Dogs*, which spans two feature-length animation movies – *Space Dogs 3D* and *Space Dogs: Adventure to the Moon* – plus 104 episodes of a TV series called *Space Dogs: Family*.  
**Reason to watch:** Lots of international studios talk about making local myths and stories into features and TV series, but KinoAtis is doing it – and doing it well.





# TINMAN CREATIVE

[WWW.TINMAN.TV](http://WWW.TINMAN.TV)





continued from page 24

## • Mad Entertainment

**Founded:** 2010

**Location:** Naples, Italy

**Number of employees:** 15

**Type of animation:** 2D and 3D.

**Market segment:** Feature films, shorts, television series for all ages and advertising.

**First animation project:** *La Cantata dei Pastori (The Song of the Shepherds)*.

**Most recent animation project:** *La Gatta Cenerentola (Cinderella the Cat)*, in production.

**Crown jewel:**

*L'Arte della Felicità (The Art of Happiness)*.

**Reason to watch:**

*The Art of Happiness* was justly lauded as the type of adult-oriented animated feature Europe is well known for – and the upcoming *Cinderella the Cat* looks to be another worthy artistic experiment.



## • Marza Animation Planet

**Founded:** 2005

**Location:** Tokyo and Burbank, Calif.

**Number of employees:** 120

**Type of animation:** 3D CGI.

**Market segment:** Feature films, short films, game cinematics, projection mapping, virtual reality and visual effects.

**First animation project:** *Space Pirate: Captain Harlock*.

**Most recent animation project:** *Sonic the Hedgehog*.

**Crown jewel:** *Space Pirate: Captain Harlock*.

**Reason to watch:**

*Space Pirate: Captain Harlock* is a bold-looking film that deviates from the 2D norm for anime. Backed by Sega and having a new base in the U.S. positions Marza to do some great work.



## • Moonbot Studios

**Founded:** 2009

**Location:** Shreveport, La.

**Number of employees:** 50

**Type of animation:** CG, 2D, practical and miniatures.

**Market segment:** Shorts, feature films, apps, video games, advertising, children's episodic, advertising and branded entertainment.

**First animation project:** *The Fantastic Flying Books of Mr. Morris Lessmore*.

**Most recent animation project:** An animated storybook app called *Billy's Booger*, based on William Joyce's forthcoming book.

**Crown jewel:** The Academy Award-winning *The Fantastic Flying Books of Mr. Morris Lessmore*.

**Reason to watch:** William Joyce has long been a force in publishing and animation, but it's the combination of his creativity and the technical wizardry and daring Moonbot has shown that makes it a bellwether of where the industry can go.



## • Mousetrappe

**Founded:** 2005

**Location:** Burbank, Calif.

**Number of employees:** 10

**Type of animation:** 2D

and 3D character and visual-effects animation.

**Market segment:** Theme parks, museums, theaters, special venues and other themed entertainment experiences.



**First animation project:** The Hollywood Dream roller coaster at Universal Studios Japan.

**Most recent animation project:**

Disneyland Forever, as part of the Disneyland Resort Diamond Celebration, and a yet-to-be-announced Disney theme park project.

**Crown jewel:** *Beyond All Boundaries*, a film for The National WWII Museum in New Orleans.

**Reason to watch:** Taking animation into new territory is par for the course for Mousetrappe, made all the more impressive by the quality of work they've done for venues ranging from Disneyland to Kennedy Space Center.

## • One Animation

**Founded:** 2008

**Location:** Singapore

**Number of employees:** 50

**Type of animation:**

ONE.ANIMATION

3D.

**Market segment:** Television series for kids, feature films.

**First animation project:** *Rob the Robot*.

**Most recent animation project:** *Insectibles*.

**Crown jewel:** *Oddbods*, a sketch-based nondialogue series that has aired on broadcasters the world over and its YouTube channel has earned more than 1 million views in a single month.

**Reason to watch:** Having landed *Oddbods* on Disney XD in the U.S., One Animation is attracting talent and growing quickly.

## • Reel FX

**Founded:** 1993

**Location:** Dallas, Texas, and Santa Monica, Calif.

**Number of employees:** Between 310-350.

**Type of animation:** CG.

**Market segment:** Feature films, virtual reality, commercials and special attractions like theme-park rides and live venues.

**First animation project:** *Man in the Moon*, a short film with William Joyce.

**Most recent animation project:** The Golden Globe-nominated feature *The Book of Life*.

**Crown jewel:** Seeing *The Book of Life* receive nominations for Best Animated Feature from the Golden Globes, Producer's Guild Awards, Critics Choice Awards and Annie Awards, as well as other industry nods.

**Reason to watch:** This company's entry into creating its own animated features has shown a high level of creativity and quality that's paid off with the success of *Free Birds* and *The Book of Life*.



## • Splash Entertainment

**Founded:** 2014

**Location:** Los Angeles

**Number of employees:** 60

**Type of animation:** 2D, CGI, Flash animation.

**Market segment:**

Feature films and action, adventure and comedy TV series for preschoolers and ages 6-11.

**First animation project:** *Norm of the North*, a feature due in 2016.

**Most recent animation project:** *Kulipari: An Army of Frogs*, a 13-episode half-hour series.

**Crown jewel:** Preschool hit *Chloe's*



*Closet*, season three of which is in production.

**Reason to watch:** This company has a long history of creating top-quality, award-winning cartoons, which makes its ownership of the hugely popular digital platform Kabillion a huge plus.

## • Tinman Creative

**Founded:** 2011

**Location:** Toronto.

**Number of employees:** 15

**Type of animation:** 2D animation, stop-motion, puppetry and mixed media.

**Market segment:**

TV pilots, advertising, feature films.

**First animation project:**

An ad for IPL called *Geniuses*.

**Most recent animation project:**

A 16-spot campaign with Digitas LBi for American Express's #Everydaymoments campaign.

**Crown jewel:** *Super Science Friends*, an in-production pilot that was funded via crowd funding.

**Reason to watch:** Tinman's creativity in advertising and design is a sheer delight, making its inventive move into other content an exciting prospect.



## • Treehouse Republic

**Founded:** 2010

**Location:** Dublin, Ireland

**Number of employees:** 6

**Type of animation:** 2D and 3D animation.

**Market segment:** Television series, production, advertising, interactive and e-learning content.

**First animation project:**

A 2D series called *Bottler*.

**Most recent animation project:** *Dragon Fist*.

**Crown jewel:** *Dragon Fist* and how fast it has taken off, filling a room on the last session of the last day of Cartoon Forum and since then its been going full steam ahead.

**Reason to watch:** It's hard to be funny, which makes Treehouse Republic's delightfully crazed sense of humor stand out in the preschool pack.



## • UP Studios

**Founded:** 2012

**Location:** Suzhou, China

**Number of employees:** 30

**Type of animation:** CG and 2D.

**Market segment:** Original IP creation, feature films, shorts, kids television series, books, mobile apps.

**First animation project:** BOOMiGram, a mobile app.

**Most recent animation project:** Super BOOMi, a CG-animated kids television series.

**Crown jewel:** BOOMiGram's ability to allow users to take videos and add high-definition animations prompted Apple Computers to select UP as the first animation studio to tour and present at its flagship stores in China.

**Reason to watch:** UP Studios brings a deep understanding of China and the west to its business, giving it an enviable leg up in the most sought-after market in the world.



## • Wil Film ApS

**Founded:** 2002

**Location:** Copenhagen, Denmark

**Number of employees:** 85

**Type of animation:** CGI

**Market segment:** Feature films, shorts, TV

series, commercials.

**First animation project:** *Orla Frosnapper, Bertram og hunden Polse*, a short film from 2006, later developed into a feature.

**Most recent animation project:** *LEGO Ninjago: Masters of Spinjitzu* – Rebooted TV-series.

**Crown jewel:** *LEGO Ninjago: Masters of Spinjitzu*.

**Reason to watch:** This company has grown slowly but steadily from doing commercials to shorts, a feature and a hit TV series with LEGO, with no apparent end in sight.



## • Wild Canary

**Founded:** 2007

**Location:**

Burbank, Calif.

**Number of employees:** 75

**Type of animation:**

CGI, 2D and Flash

**Market segment:** Preschool and commercials

**First animation project:** CGI animated commercial for Mucinex.

**Most recent animation project:** Season two of *Sheriff Callie's Wild West* and season two of *Miles From Tomorrowland*.

**Crown jewel:** *Miles from Tomorrowland*. **Reason to watch:** This friendly, professional and productive studio offers solid creative credentials and has two successful series on Disney channels.



## • Wizart Animation

**Founded:** 2007

**Location:** Moscow and Voronezh, Russia.

**Number of employees:** 200-plus.

**Type of animation:** CGI.

**Market segment:** Feature films and TV series for preschoolers and kids.

**First animation project:** *The Snow Queen* (2012).

**Most recent animation project:** *The Snow Queen 2* (2014).

**Crown jewel:** *The Snow Queen 2*, which was released in more than 80 territories and is set to spawn a sequel, *The Snow Queen 3: Fire and Ice* (2016).

**Reason to watch:** Animation is growing by leaps and bounds in Russia, and few have made as much of it as Wizart, which has turned its *Snow Queen* features into a legitimate global franchise.



## • Zag Toons

**Founded:** 2009

**Location:**

Glendale, Calif.;

Paris;

Seoul;

Tokyo.

**Number of employees:** 100

**Type of animation:** 3D CGI and CGI/live-action hybrid.

**Market segment:** Feature films and TV for children and family audiences.

**First animation project:** *Miraculous: Adventures of Ladybug*.

**Most recent animation project:** *Popples* (2015), *Zak Storm* (2015).

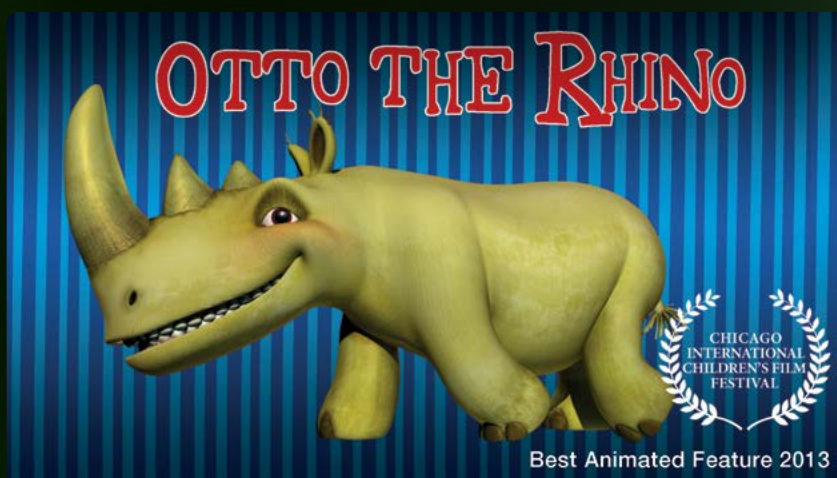
**Crown jewel:** *Miraculous: Adventures of Ladybug*.

**Reason to watch:** Betting big on content appears to pay off for Zag Toons, which has successfully generated a lot of attention for its projects well in advance of their release.





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2015

# VFX Companies To Watch

## • Animal Logic VFX

**Founded:** 1991  
**Location:** Sydney, Los Angeles, Vancouver

**Number of employees:** About 350

**Types of VFX work:** Specializes

in development and production of animated and visual-effects feature films with a strong proficiency in design-driven effects, large-scale CG environments and animation.

**Market segment:** Feature films.

**First VFX project:** *Mouse Hunt*.

**Most recent VFX project:** *Avengers: Age of Ultron* and *Monk Comes Down The Mountain*.

**Crown jewel:** Winning Oscars for *The Matrix* and *Happy Feet* and producing the Australian animated feature *Legend of the Guardians: The Owls of Ga'Hoole*.



## • Blur Studio

**Founded:** 1995

**Location:** Culver City, Calif.

**Number of employees:** 100

**Types of VFX work:**

Live-action, animation, visual effects and design for any media platform, and often leads or contributes to concept development.

**Market segment:** Everything from feature films to game trailers to advertising.

**First VFX project:** *Deep Rising* (1998)

**Most recent VFX project:** *Avengers: Age of Ultron*

**Crown jewel:** Upcoming feature *Deadpool*, currently in production, is being directed by Blur owner and creative director Tim Miller; Blur is contributing supporting VFX.



## • Crafty Apes

**Founded:** 2011

**Location:** Culver City, Calif., and Atlanta

**Number of employees:** 20

**Types of VFX work:**

2D Compositing with an emphasis on greenscreen driving shots, 2D compositing and digital beauty rejuvenation, **Market segment:** Feature films and television.

**First VFX project:** *Good Deeds*

**Most recent VFX project:** *Avengers: Age of Ultron*, *Insurgent* and *Black Mass*.

**Crown jewel:** *12 Years a Slave* and *Avengers: Age of Ultron*.



**First VFX project:** *Charmed*.

**Most recent VFX project:** *The Flash*.

**Crown jewel:** *Banshee*, for which Encore won Emmy and VES Awards for outstanding visual effects.

## • Framestore

**Founded:** 1986

**Location:**

New York, Los Angeles, London, Montreal.

**Number of employees:** 1,128

**Types of VFX work:** Full range of visual effects including images, characters, and environments for feature films and advertising.

**Market segment:** Feature films, shorts, advertising, online, digital, VR, gaming.

**First VFX project:** Music video for "God Thank You Woman," by Culture Club.

**Most recent VFX project:** *Avengers: Age of Ultron*.

**Crown jewel:** Creating the Oscar-winning visual effects for *Gravity*.



## • Atomic Fiction

**Founded:** 2010

**Location:** Oakland, Calif.; Montreal; Los Angeles.

**Number of employees:** 135

**Types of VFX work:** Concept art, complex compositing, animation, digital environments, effects animation and face replacements.

**Market segment:** Feature films.

**First VFX project:** *Transformers: Dark Side of the Moon*

**Most recent VFX project:** *San Andreas*

**Crown jewel:** Upcoming feature *The Walk*, which was entirely rendered in the cloud.



## • capital T

**Founded:** 2012

**Location:** Maui, Hawaii

**Number of employees:** 2

**Types of VFX work:**

2D work of all kinds, from marker removals to matte paintings to greenscreen comps.

**Market segment:** Feature films and commercials.

**First VFX project:** *The Host*

**Most recent VFX project:** *Avengers: Age of Ultron*, *Ant-Man*.

**Point of pride:** Being able to do what we love from where we love to be.



## • Double Negative

**Founded:** 1998

**Location:** London, Singapore, Vancouver

**Number of employees:** About 1,500.

**Types of VFX work:**

Feature film and TV visual effects and feature animation. **Market segment:** Major feature films, high-end television drama and feature animation.

**First VFX project:** *Pitch Black*

**Most recent VFX project:** *Avengers: Age of Ultron*

**Crown jewel:** Work on *Interstellar*, which won an Oscar and a BAFTA Award for Best visual effects and led to the publication of two scientific papers, co-authored with leading astrophysicist Kip Thorne, on the discovery of new insights into the appearance of spinning black holes.



## • BlueBolt

**Founded:** 2009

**Location:** London

**Number of employees:** 45-50.

**Types of VFX work:**

Specializes in environments with the 2D comp team being the largest. This is complimented by a smaller 2.5D matte paintings and 3D team.

**Market segment:** Feature films and high-end TV series.

**First VFX project:** *Prince of Persia*

**Most recent VFX project:** *The Man From U.N.C.L.E.* and *Macbeth*.

**Crown jewel:** Being awarded all of season one of *Game of Thrones* when we were just the three founders and a Labrador.



## • Clan VFX

**Founded:** 2012

**Location:** Sao Paulo, Brazil

**Number of employees:** 45

**Types of VFX work:** 3D modeling and animation, 2D animation, compositing, digital matte painting, simulation effects.

**Market segment:** Mostly advertising

**First VFX project:** "Encontros" for Embratur.

**Most recent VFX project:** "Inside the Bottle" for Dolby and Coca-Cola.

**Crown jewel:** "Bohemian Rhapsody" for Trident.



## • Encore VFX

**Founded:** 1985

**Location:** Los Angeles; Burbank, Calif.; New York City; Vancouver; Toronto; London.

**Number of employees:** About 200.

**Types of VFX work:** Complete VFX work from CG creatures and crowds to digital matte paintings, composites and invisible beauty work.

**Market segment:** Specializes in visual effects for episodic content across platforms and demographics.



## • Iloura

**Founded:**

1980s; began doing visual effects in 2000.

**Location:** Sydney and Melbourne, Australia.

**Number of employees:** 200-plus.

**Types of VFX work:** Character animation, creature animation, effects, digital environments and matte painting.

**Market segment:** Feature films and television.

**First VFX project:** *House of Flying Daggers*.

**Most recent VFX project:** *Mad Max: Fury Road*.

**Point of pride:** Its ability to bring its growing experience to each new film to create the best work possible.



## • Image Engine

**Founded:**

1995

**Location:** Vancouver

**Number of employees:** 250.

**Types of VFX work:** Full range of visual effects, including creatures, environments and other digital effects.

**Market segment:** Feature films, television series, advertising

**First VFX project:** *Metro Cafe*.

**Most recent VFX project:** *Jurassic World*.

**Crown jewel:** Academy Award-nominated work on *District 9*.





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continued from page 28

## • Jellyfish Pictures

**Founded:** 2001

**Location:** London, with studios in Oxford Circus and Brixton South London.

**Number of employees:** 60-100

**Types of VFX work:** Creature-based, animation-based, character-driven, set extensions, 2D and 3D.

**Market segment:** Feature films, shorts, TV series and specials and commercials.

**First VFX project:** Nestle Milky Bar commercials and sponsorship in 2001.

**Most recent VFX project:** *Kingsman: The Secret Service*

**Crown jewel:** *Fight for Life*, a series looking inside the human body that won awards for visual effects from the likes of BAFTA, the VES and the Royal Television Society.



## • Luma Pictures

**Founded:** 2002

**Location:** Santa Monica, Calif.; Melbourne, Australia

**Number of employees:** 175

**Types of VFX work:** Creatures, FX, crowds, environments, animation and emerging medias.

**Market segment:** Feature films, broadcast advertising, online and animation series.

**First VFX project:** *Underworld*

**Most recent VFX project:** *Avengers: Age of Ultron*



## • MATTERVR

**Founded:** 2015

**Location:** Santa Monica, Calif.

**Number of employees:** 6

**Types of VFX work:** Original content, virtual reality film and episodic programming.

**Market segment:** Current projects include educational, science fiction, comedy, children's and drama programs. Also works with its sister company, HALON Entertainment, in previz.



## • Method Studios

**Founded:** 1998

**Locations:** Los Angeles, New York City, Chicago, Detroit, Atlanta, Vancouver and London.

**Number of employees:** 700 plus.

**Types of VFX work:** Everything from photo-real CG animation, 2D compositing, 3D creatures, effects and concept art to matte paintings, motion design, graphics.

**Market segment:** Feature films, commer-



cial, games, television and music videos.

**First VFX project:** A commercial for Intel's Pentium 3 processor.

**Most recent VFX project:** The downtown destruction sequence for *San Andreas*.

**Crown jewel:** The award-winning commercial *Halo Reach: Deliver Hope*, which included VFX of a quality previously reserved for big-budget feature films.

## • Milk FX

**Founded:** 2013

**Location:** London; Cardiff, Wales, United Kingdom.

**Number of employees:** 120 artist seats

**Types of VFX work:** 3D; 2D; effects-driven work; environments; crowds; creature work, including grooming, feathers and fur; concept design; pre-visualization.

**Market segment:** High-end television series and feature films.

**First VFX project:** *Doctor Who*

**Most recent VFX project:** *Jonathan Strange and Mr. Norrell*, a seven-part BBC television drama.

**Crown jewel:** *Jonathan Strange and Mr. Norrell*.



## • Mirada Studios

**Founded:** 2010

**Location:** Los Angeles

**Number of employees:** 80-150

**Types of VFX work:** High-end integrated live-action with photo-real CG, fully animated CG projects, fully animated 2D projects and motion graphics.

**Market segment:** Feature films, shorts, television series, online outlets and advertising.

**First VFX project:** 5 Gum RPM "Choose Your Energy," directed by Jon Favreau.

**Most recent VFX project:** Maytag campaign with Digitas Chicago.

**Crown jewel:** *Pacific Rim* and IBM's THINK Exhibit, which covered all aspects of Mirada's design, editorial, visual-effects, animation, digital, interactive and finishing capabilities.



## • New Deal Studios

**Founded:**

As Hunter-Gratzner, 1995; as New Deal Studios, 2001

**Location:** Sylmar, Calif.

**Number of employees:** Varies, from a handful to more than 100. **Types of VFX work:** Design, previz, miniatures, photographic effects, digital effects and virtual reality.

**Market segment:** Primarily feature films and commercials, but also theme parks, print ads, shorts, web content, television, film production and virtual reality.

**First VFX projects:** *Broken Arrow*, *The Arrival* and "The Universe of Energy Pavilion"



at Disney's EPCOT center.

**Most recent VFX project:** A 360-degree live-action, cinematic virtual reality music video, "New Generation" for the band Galvanized Souls to be released in June of 2015, directed by New Deal owner and co-founder Matthew Gratzner.

**Crown jewel:** New Deal owner and co-founder Ian Hunter received the Academy Award in Visual Effects for the studios' contributions to Christopher Nolan's film *Interstellar* in 2015.

## • RISE FX

**Founded:** 2007

**Location:**

Berlin, Cologne and Stuttgart, Germany; Vienna, Austria

**Number of employees:** 18

**Types of VFX work:** Environments, characters and digital doubles, effects animation and destruction.

**Market segment:** Mostly feature films but also television series.

**First VFX project:** *Märzmelodie* (2008)

**Most recent VFX project:** *Avengers: Age of Ultron*

**Crown jewel:** Upcoming *The Man from U.N.C.L.E.*



## • Rodeo FX

**Founded:** 2006

**Location:**

Montreal; Quebec City, Quebec; Los Angeles

**Number of employees:** 250

**Types of VFX work:** compositing, matte painting, CG environments, 3D animation, CG effects and simulation, concept art, previz

**Market segment:** Feature films, TV series, advertising, promos.

**First VFX project:** *The Golden Compass*

**Most recent VFX project:** *Tomorrowland*

**Crown jewel:** Ongoing visual-effects work for *Game of Thrones*, for which it received an Emmy Award in 2014, and VES Award-winning work on *Birdman*.



## • Scanline

**Founded:** 1989

**Locations:** Los Angeles, Vancouver, Munich and Cologne, Germany.

**Number of employees:** 500-plus.

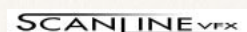
**Types of VFX work:** Specializes in complex effects and is well known for its proprietary, in-house fluid effects software Flowline.

**Market segment:** International, German and European feature films, television series and movies, advertising.

**First VFX project:** Prior to 300 in 2006, Scanline worked mostly on German and European feature and television films.

**Most recent VFX project:** *Fast & Furious 7*, *San Andreas*, *Heart of the Sea*, *Batman v. Superman: Dawn of Justice*, *Point Break*.

**Crown jewel:** Oscar nominations for best visual effects for Clint Eastwood's *Hereafter*, *Iron Man 3* and *Captain America: The Winter Soldier*.



## • Timber

**Founded:** 2014

**Location:** Santa Monica, Calif.

**Number of employees:** 15-25

**Types of VFX work:** Full-fledged visual-effects, design, digital-production and image-crafting company with a design oriented background.

**Market segment:** Advertising, music videos and short-form branded content.

**First VFX project:** An advertisement for Gatorade featuring NFL star Peyton Manning.

**Most recent VFX project:** Campaign for GMC Precision with Leo Burnett.

**Crown jewel:** Directing, designing, shooting, visual effects and finishing the holiday campaign for UGG & M&C Saatchi.



## • Whiskytree

**Founded:** 2007

**Location:** San Rafael, Calif.

**Number of employees:** 20-45

**Types of VFX work:** Full-service visual effects, from concept art and design to final shots.

**Market segment:** Feature films, television commercials, game cinematics, special-venue projects, VR/AR, and all make and manner of computer-graphics projects that end up in print and on screens big and small.

**First VFX project:** *Bedtime Stories*

**Most recent VFX project:** *Tomorrowland*

**Crown jewel:** Neill Blomkamp's *Elysium*.



## • Wolf and Crow

**Founded:** 2011

**Location:** Los Angeles

**Types of VFX work:** We're not really interested in re-creating reality as much as altering it, so the VFX work we enjoy tends to speak to that.

**Market segment:** Feature films, advertising, the occasional music video, media installations and self initiated short films.

**First VFX project:** *Marvel's Avengers Battle for Earth* game cinematics.

**Most recent VFX project:** A few self-contained narrative animated sequences within Joe Wright's forthcoming *Pan* feature film.

**Crown jewel:** While we have a lot of heart for our musical short "Love in the Time of Advertising", right now, we're still aglow from collaborating with Bjork for her Black Lake installation at MoMA in New York City.





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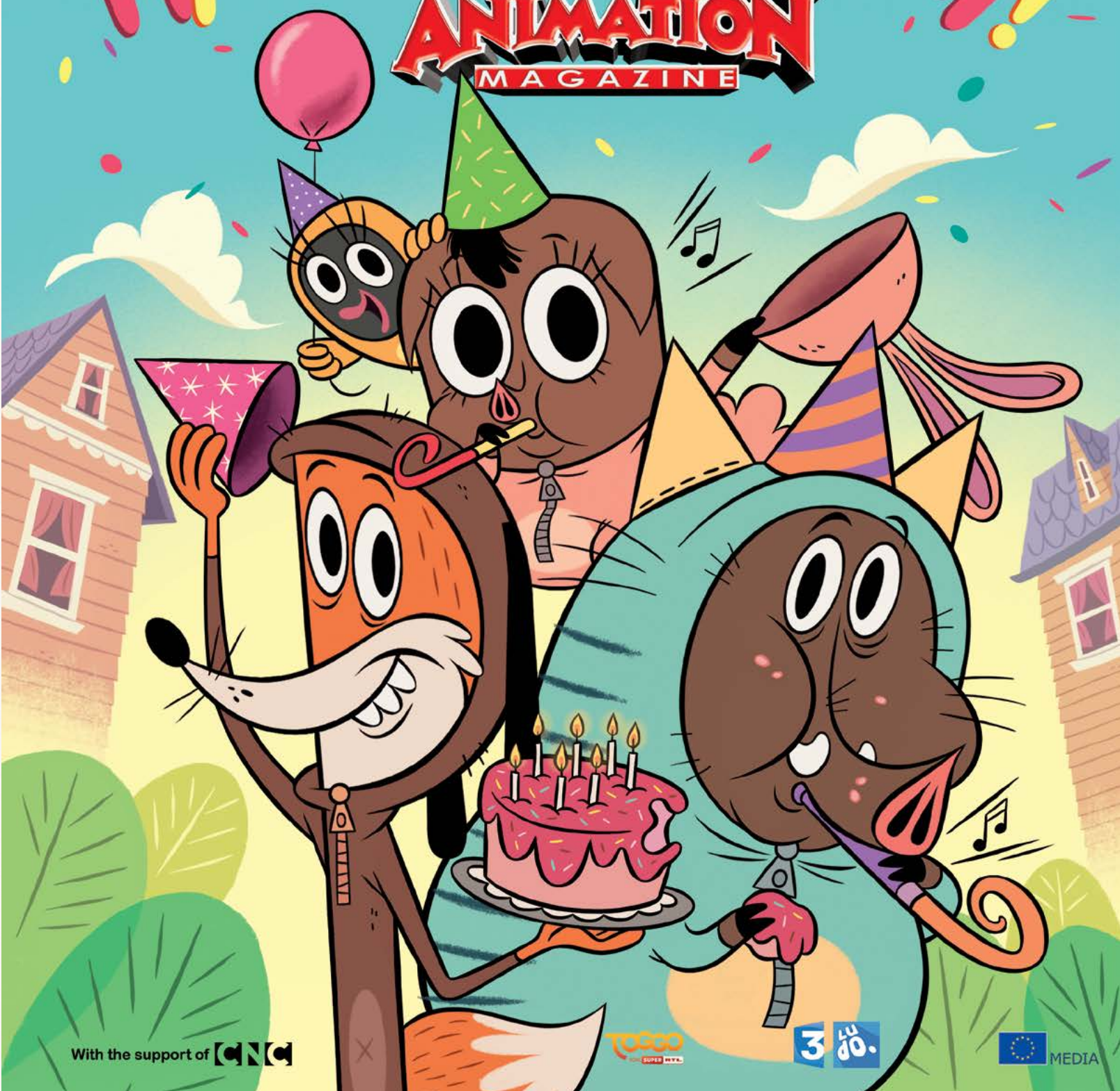


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2015

# Executives To Watch

## Pierre Belaisch

**Title:** CEO

**Company:** Gaumont Animation

**Location:** Paris

**Medium and genre:** Television series of all genres for all ages, and feature films.

**First animation project:** *Dude, That's My Ghost!*, a co-production with Disney EMEA.

**Most recent animation project:** *Noddy*, an all-new 3D CGI animated series featuring the popular children's character, produced in association with France Television and DreamWorks Classics.

**Crown jewel:** The CGI series *Calimero*, about a loveable little black chicken that was initially created in 1963.

**Why we're watching:** Building on its successes in France, Belaisch has invested heavily in development to prep Gaumont for a successful move into more territories with properties like *Furry Wheels* and *Laurel and Hardy*.



## Melissa Boag

**Title:** VP kids & family entertainment

**Company:** Shout! Factory

**Location:** Los Angeles

**Medium and genre:** Animated and live-action movies and TV series for preschool, teens and families.

**First animation project:** Brendan Small's *Home Movies* animated series for home entertainment distribution.

**Most recent animation project:** *The Seventh Dwarf Movie* (upcoming), *Maya The Bee Movie*

**Crown jewel:** *My Little Pony: Equestria Girls* movies for home entertainment and theatrical distribution.

**Why we're watching:** Boag heads Shout! Factory's increasingly visible efforts in animation distribution, both on home video and in theaters.



## Mary Bredin

**Title:** Executive VP

**Company:** Guru Studio

**Location:** Toronto

**Medium and genre:** All types of animation for TV series for ages 2-11.

**First animation project:** *Transylvania Pet Shop*

**Most recent animation project:** *Dino-paws*

**Point of pride:** *Justin Time*

**Why we're watching:** Bredin has successfully converted Guru from a service company into a creator of global brands cap-



able of partnering with the top companies in the business and creating award-winning and successful hits like *Backyardigans* and *Paw Patrol*.

## Sarita Christensen

**Title:** Founder and CEO

**Company:** Bombay Copenhagen

**Location:** Copenhagen, Denmark, and Stockholm, Sweden.

**Medium and genre:** Features, TV series and cross media for children and youths across all genres.

**First animation or VFX project:** *Princess* (2006)

**Most recent animation or VFX project:** *Beyond Beyond* (2015), a feature film.

**Point of pride:** Having created a company that insists on quality and originality in children's entertainment.

**Why we're watching:** The quality of work Christensen has been able to get out of small budgets at Bombay Christensen offers an eye-opening model for ways small studios can succeed in a big way.



## Malik Ducard

**Title:** Head of YouTube Kids & Learning

**Company:** YouTube

**Location:** Beverly Hills, Calif.

**Medium and genre:** Online content for kids ages 2-8.

**First animation project:** Acquired the animated *Stellaluna* title from Scholastic while at MGM.

**Most recent animation project:** Worked with Maker Studios to acquire Stampylonghead's *Wonderquest* for YouTube Kids.

**Crown jewel:** Being part of the launch of YouTube Kids.

**Why we're watching:** Heading up the launch of YouTube Kids puts Ducard at the forefront of creativity for the digital distribution of content for childrens.



## Frank Falcone

**Title:** President and Creative Director

**Company:** Guru Studio

**Location:** Toronto

**Medium and genre:** All types of animation for TV series for ages 2-11.

**First animation project:** Nickelodeon's *Backyardigans*.

**Most recent animation project:** Animated comedy series *Nemesis*, which launched on Teletoon last month and has already registered 30,000 views.



**Crown jewel:** *Justin Time*, Guru's award-winning first original IP, developed in-house and sold around the world.

**Why we're watching:** Few executives have Falcone's creative instincts for finding and creating outstanding and original animation that rises to the top of the field.

## Soren Fleng

**Title:** Executive Producer

**Company:** Soren Fleng Entertainment

**Location:** Vibourg, Denmark

**Medium and genre:** Animation for TV, mobile and feature films with a focus on comedy, adventure and action for ages 4-12.

**First animation project:** *Ella Bella Bingo*, TV series for girls 4-6.

**Most recent animation project:** *Subway Surfers* animated TV series, in development.

**Crown jewel:** *Angry Birds Toons*, which has reached more than 1.5 billion views on Rovio Entertainment's in-game channel, toons.tv.

**Why we're watching:** Having successfully turned games franchises into animation hits like *Angry Birds Toons*, Soren has become an in-demand consultant for building strategies for and executing international high-end serial animation productions for selected international clients.



## Arish Fyzee

**Title:** CEO

**Company:** Prana Studios and Rhythm & Hues

**Location:** Los Angeles

**Medium and genre:** Features and visual effects for all ages and genres.

**First animation or VFX project:** Media producer for the *Back to the Future* ride at Universal Studios Florida

**Most recent animation or VFX project:** Prana – *Magical Adventure* 5D themed entertainment attraction; Rhythm & Hues – visual effects on *Game of Thrones*.

**Why we're watching:** Fyzee has been heading up Prana as it grows on a global scale, including taking over the post-bankruptcy Rhythm & Hues.



## Christopher Keenan

**Title:** VP Global Content &

Executive Producer

**Company:** HIT Entertainment

**Location:** London

**Medium and genre:** Animated series, DVD



features and digital shorts for children and preschoolers.

**First animation project:** *Tiny Toon Adventures* at Warner Bros.

**Most recent animation project:** *Thomas & Friends* series and DVDs at HIT.

**Crown jewel:** Doing multiple Scooby-Doo DVD features and television series at Warner Bros.

**Why we're watching:** Keenan has a proven track record of helping develop for more than two decades hit animated shows – a track record he's brought to bear on the potent brands wielded by HIT.

## Cort Lane

**Title:** VP Animation Development & Partnerships

**Company:** Marvel Television

**Location:** Burbank, Calif.

**Medium and genre:** Animated TV series, shorts and feature-length specials primarily for ages 6-11.

**First animation project:** *Barbie In A Christmas Carol* for Mattel & Universal Studios Home Entertainment.

**Most recent animation project:** Marvel's *Guardians of the Galaxy* animated series and shorts.

**Point of pride:** *Ultimate Spider-Man: Web Warriors* for the high quality of the animation and storytelling of the Spider-Verse arc.

**Why we're watching:** Lane knows how to handle iconic kids' brands, with previous experience at Mattel on brands like Hot Wheels and Barbie; now he's driving Marvel's ambitious moves into animation with *Ultimate Spider-Man* and *Guardians of the Galaxy*.



## Petteri Pasanen

**Title:** CEO

**Company:** Anima Vitae

**Location:** Helsinki, Finland.

**Medium and genre:** 3D CGI and stop-motion shorts and feature films.

**First animation project:** *Pizza Passionata* (2001), a short film.

**Most recent animation project:** *Hugo – the World's Worst Comeback*, based on an international media franchise character originally from Denmark.

**Crown jewel:** *Niko & the Way to the Stars* – a.k.a. *The Flight Before Christmas* – was an award-winning international success that spawned a sequel.

**Why we're watching:** The animation boom coming out of Finland can be largely traced back to Pasanen's efforts as an award-winning filmmaker and as the head of the nation's renowned Anima Vitae studio.









continued from page 32

## Martin Pope

**Title:** Co-founder  
**Company:** Magic Light Pictures

**Location:** London

**Medium and genre:**

Feature films for families, children and adults

**First animation project:** *The Gruffalo* (2009).

**Most recent animation project:** *Revolt-ing Rhymes* (2016).

**Crown jewel:** *Room on the Broom* (2012)

**Why we're watching:** Pope has a seemingly golden touch when it comes to creating animated shorts that delight the eyes as much as the mind, and has the Oscar nominations to prove it.



## Birk Rawlings

**Title:** Head of DreamWorks TV

**Location:** Glendale, Calif.

**Medium and genre:**

Digital lifestyle channel for families with kids ages 6-12.

**First animation project:** Disney's *Princess and the Frog*.

**Most recent animation project:** *Extreme Craft Stick Mayhem*.

**Crown jewel:** *Teenage Mutant Ninja Turtles* on Nickelodeon.

**Why we're watching:** Rawlings opened a creative floodgate and made the online channel DreamWorks TV into a definitive destination for indie animated comedy for kids.



## Shabnam Rezaei

**Title:** President and Co-Founder

**Company:** Big Bad Boo Studios and Oznoz.com

**Location:** Vancouver, New York City and Los Angeles

**Medium and genre:** TV preschool & kids 2D Animation

**First animation project:** *Babak & Friends - A First Norooz*

**Most recent animation project:** 16 Hudson

**Crown jewel:** *1001 Nights*

**Why we're watching:** Rezaei's idea for Oznoz.com is simple and brilliant: offer animated children's programming in languages such as Hindi, Korean, Chinese and Spanish.



## John Rice

**Title:** CEO

**Company:** JAM Media

**Location:** Dublin, Ireland; and Belfast, U.K.

**Medium and genre:**

Comedic animated and digital puppetry television shows for preschoolers and children.

**First animation project:** *Anastasia*, for Fox in 1997.

**Most recent animation project:** New preschool series *Little Roy*, coming in 2017.

**Crown jewel:** Winning the company's first BAFTA for *Roy*, followed by being named Cartoon Forum Producer of the Year in



2012.

**Why we're watching:** Rice brought his skill as an animator in the U.S. and entrepreneurial spirit home to Ireland, where the creation of JAM Media was a key moment in Ireland's growth as an animation producer.

## Michael Rose

**Title:** Co-founder

**Company:** Magic Light Pictures

**Location:** London

**Medium and genre:**

Feature films for families, children and adults

**First animation project:** *A Close Shave* (1995)

**Most recent animation project:** *Stick Man* (2015)

**Crown jewel:** *The Gruffalo* (2009)

**Why we're watching:** Rose has kept his eye on quality and it's paid off with Oscar nominations and hits like *Stick Man*.



## Tamara Rothenberg

**Title:** Global Kids Content Acquisition

**Company:** Netflix

**Location:** Beverly Hills, Calif.

**Medium and genre:** I'm programming for our global kids audience, focusing on animated and live-action series that all of our younger viewers will enjoy - preschoolers through tweens and teens.

**First animation or VFX project:** Before we moved into launching our own kids' original shows last year, I started relationships for Netflix with LEGO and The Pokemon Company International for their wonderful animated series.

**Most recent animation or VFX project:** The new *Danger Mouse* series, and *Puffin Rock*

**Crown jewel:** As a parent, I'm personally invested in bringing high-quality programming to audiences around the world. It has been a great pleasure to play a role in programming kids titles for the launches of most of our international territories, and I'm excited about the future expansion to come.

**Why we're watching:** Netflix is the top brand in digital streaming services and Rothenberg holds the keys to getting onto that bus.



## Jyotirmoy Saha

**Title:** Founder and CEO

**Company:** August Media Holdings and ASI Animation Studios

**Location:** Singapore and Manila, The Philippines.

**Medium and genre:** Animated TV series.

**First animation or VFX project:** *Daft Planet*, for Teletoon with Cinegroupe, Canada.

**Most recent animation or VFX project:** *George of the Jungle* for Teletoon, Nickelodeon and others, with DreamWorks Animation.

**Crown jewel:** *George of the Jungle*.

**Why we're watching:** Saha - or Moy, as most people know him - has made August Media Holdings one of Singapore's fastest-growing startups, creating hit series like *Ella Bella Bingo* that have sold in markets all over the world.



## Jose San Román

**Title:** CEO

**Company:** Ilion Animation Studios

**Location:** Madrid, Spain

**Medium and genre:** Fully animated CGI

feature films for theatrical release aimed at a global, all-ages audience.

**First animation project:** *Spirit of the Forest* (2008)

**Most recent animation project:** *Mortadelo y Filemón contra Jimmy el Cachondo* (2014).

**Point of pride:** Román brought financial expertise to Ilion, where he assembled European talent to create animated features like *Planet 51* that can compete on the global stage.



## Fred Seibert

**Title:** CEO

**Company:** Frederator Networks

**Location:** New York City and Burbank, Calif.

**Medium and genre:**

Global animation media network; digital distribution; and animated series and feature films for TV, theatrical and online.

**First animation project:** MTV's "Moon Landing" promo.

**Most recent animation project:** *Bee and PuppyCat*

**Crown jewel:** *What A Cartoon!* for Hanna-Barbera and Cartoon Network.

**Why we're watching:** Not only is Seibert producing some of the top animated shows around, his online Frederator Network is constantly adding dozens of channels of the net's best animated content.



## Adam Selly

**Title:** Founder

**Company:** Union Media

**Location:** London

**Medium and genre:**

TV for preschoolers and children.

**First animation or VFX project:** *Boj* for CBeebies.

**Most recent animation or VFX project:** *Earth to Luna!* for Discovery Kids.

**Crown jewel:** Building up a reputation as a distribution business that represents high-quality programming.

**Why we're watching:** Selly's approach to distribution - working with high-quality producers and letting creators retain ownership - is a positive working model for the future of distribution.



## Tara Sorensen

**Title:** Head of Kids Programming

**Company:** Amazon Studios

**Location:** Santa Monica, Calif.

**Medium and genre:** Television for preschoolers and children.

**First animation project:** *Rolie Polie Olie* at Nelvana for Disney

**Most recent animation project:** Amazon original series *Tumble Leaf*, *Creative Galaxy* and *Annedroids*.

**Crown jewel:** The launch of Amazon's first original children's series.

**Why we're watching:** Sorensen has been instrumental in the launch of Amazon's entire kids slate with an increasingly robust pipeline planned for the future.



## Wang Lei

**Title:** Chairman

**Company:** Mr. Cartoon Pictures

**Location:** Shanghai, China

**Medium and genre:** Animated movies primarily for ages 5-12.

**First animation project:** *Storm Rider*, at Shanghai Media Group.

**Most recent animation project:** *Boonie Bear II*.

**Crown jewel:** Planning to lead his team to produce a high quality animated family movie that works for both China and the global market within five years.

**Why we're watching:** Wang has set apart Mr. Cartoon Pictures from the rest of the pack in China by focusing on quality over quantity, producing hits like *Pleasant Goat and Big Big Wolf*.



## Robert Winthrop

**Title:** VP animation and games

**Company:** Technicolor

**Location:** Paris, Los Angeles and Bangalore, India

**Medium and genre:**

Involved in a wide range of animation and games projects across a broad range of demographics and a multitude of genres.

**First animation or VFX project:** *KissYfur* (1987) as a production assistant.

**Most recent animation or VFX project:** *The Deep*, a co-production between DHX Media and A Stark Production; *Alvin!!!* & *The Chipmunks*, co-produced with Bagdasarian Productions; *Sonic Boom!*, a co-production with SEGA; and the forthcoming preschool series *Monchhichi*.

**Crown jewel:** Takes the greatest pride in having built Technicolor's studio in Bangalore into a global competitor.

**Why we're watching:** Winthrop has been key in progressing Technicolor quickly and solidly from a service studio into a creative powerhouse.



## Paul Young

**Title:** CEO, co-founder

**Company:** Cartoon Saloon

**Location:** Kilkenny, Ireland

**Medium and genre:**

Features, preschool and kids comedy and adventure

**First animation or VFX project:** *The Secret of Kells*

**Most recent animation or VFX project:** *Song of the Sea*

**Crown jewel:** Being nominated for an Oscar for *Song of the Sea*.

**Why we're watching:** As co-founder of Cartoon Saloon, Young has produced films that put Ireland on the map as a serious artistic and commercial animation player.





# 10 «KINOATIS» CELEBRATES YEARS ANNIVERSARY!

«KinoAtis» is one of the leading companies in the sphere of producing of animated films in Russia. The studio released the first national full-length animated film in 3D-format, which is called «Space Dogs» in 2010. Film collected very good revenue in box office of 160 countries all over the world and was translated into 45 languages. Together with the All-Russia State Television and Radio Broadcasting Company (VGTRK) company «KinoAtis» has begun a release of TV- series «Space dogs. Family» (season 1-2, 104 episodes) in 2010. «Space dogs 2. Adventure to the Moon» movie was widely released in cinemas, and company has started release of TV- series called «Planet Ai» (season 1, 52 episodes) in 2014.

The nearest of the company development plans include creation and wide-ranging promotion of the new animation brands.

Detailed information and updates about projects made by "KinoAtis" studio can be found here: <http://kinoatis.ru/en/>





2015

# Creatives To Watch

## Cam Baity



**Job:** Animator, show creator, author  
**Current company:** Stoopid Buddy Stoodios  
**Recent credits:** Co-creator of Shadow

Machine's preschool pilot *Made by Molly*; co-author of *The First Book of Ore: The Foundry's Edge*, a novel published by Disney Hyperion; director on Adult Swim's *Moral Ore*.

**Genre and medium:** Stop-motion, 2D, puppetry, live action for all ages and all genres.

**First animation or VFX project:**

Layout artist on the short-form TV series *Chowheads* (1999), created by Eli Roth.

**Most-recent animation or VFX project:**

Lead animator on Sony's *Supermanson*.

**Proudest accomplishment:** Winning an Emmy for Outstanding Achievement in Animation on the *Robot Chicken DC Comics Special II: Villains in Paradise*.

**Reasons to watch:** Baity shows award-winning talent as an animator and ambition as a storyteller that indicates the potential to create something big and special.

## Kelli Bixler and Drew Hodges



**Job:** Bixler – executive producer, creative director; Hodges – creator, director, executive producer, animator.

**Current company:** Bix Pix Entertainment, in Los Angeles.

**Recent credits:** Bixler – executive producer on *Tumble Leaf*, creative director on *Visine*; executive producer on *The Roadents*; Hodges – creator, director and executive producer on *Tumble Leaf*, animator on *Anomalisa*, animator on Thomas Demand's *Pacific Sun*.

**Genre and medium:** Television series for preschoolers.

**First animation project:** Bixler – *Dinner Time*, an interstitial series for the Disney Channel in 1998; Hodges – A Claymation film called *Hue*, which was nominated for a Student Academy Award.

**Most-recent animation project:** *Tumble Leaf*

**Proudest accomplishment:** Bixler – A tie between *Miss Twiggley's Tree* and *Tumble Leaf*; Hodges – *Tumble Leaf*.

**Reasons to watch:** *Tumble Leaf*'s award-winning ways have become a shining example of how to create a great and successful children's show in the brave new digital age.

## Rebecca Bresee and Wayne Unten



**Job:** Heads of animation  
**Current company:** Walt Disney Animation Studios

**Recent credits:** Co-heads of animation on *Frozen Fever*, supervising animators on *Frozen*, animators on *Wreck-It Ralph*.

**Genre and medium:** Features and shorts for family audiences.

**First animation or VFX project:** Bresee – *Treasure Planet* (2002); Unten – *Meet the Robinsons* (2007)

**Most-recent animation or VFX project:** *Frozen Fever*.

**Reasons to watch:** Having served as supervising animators on Anna and Elsa in the biggest animated movie of all time, and co-heads of animation on the follow-up – making Bresee the studio's first woman head of animation – both are set for even bigger roles at the Mouse House.

## Paul Briggs



**Job:** Head of story  
**Current company:** Walt Disney Animation Studios  
**Recent credits:** Head of story on *Big Hero 6*, head of story on *Frozen*,

storyboard artist and writer, *Get a Horse!*

**Genre and medium:** Feature films and shorts for family audiences.

**First animation or VFX project:** *Mulan* (1998)

**Most-recent animation or VFX project:** *Big Hero 6* (2014)

**Proudest accomplishment:** Working with like-minded artists who challenge each other every day.

**Reasons to watch:** Having succeeded as head of story on two of Disney's biggest hits, Briggs is developing an animated feature at the studio and will continue to have a creative voice at the medium's flagship studio.

## Jericca Cleland



**Job:** Director, writer  
**Current company:** JC Creative Studios, Vancouver  
**Recent credits:** Co-director on *Ratchet &*

*Clank*; director and co-writer on *Animism: The Gods' Lake*; cinematographer on *Arthur Christmas*.

**Genre and medium:** Animated features and television series for audiences of all ages.

**First animation project:** *Toy Story 2*

**Most-recent animation project:** Director and writer on an untitled animated feature with Nørlum.

**Proudest accomplishment:** *Finding Nemo*.

**Reasons to watch:** A diverse skill set is proving her value and, with a feature directing credit on *Ratchet & Clank*, the sky's the limit.

## Josh Cooley



**Job:** Co-director, supervisor  
**Current company:** Pixar Animation Studios  
**Recent credits:** Story supervisor on *Inside Out*,

story artist on *Up*, story artist on *Ratatouille*.

**Genre and medium:** CG features.

**First animation project:** *The Incredibles*.

**Most-recent animation project:** *Inside Out*.

**Proudest accomplishment:** *Inside Out*.

**Reasons to watch:** With *Inside Out* poised to be a huge critical and commercial success, Cooley is following it up by landing one of the most sought-after gigs in animation as co-director with John Lasseter on *Toy Story 4*.

## Aurore Damant



**Job:** Writer, director, creator

**Current companies:** Go-N Productions, Nickelodeon Animation Studios, Paramount

Animation, Samka Productions and Xilam Animation.

**Recent credits:** *Zip-Zip*, co-creator, character designer, art director, pilot director; *The SpongeBob Movie: Sponge Out of Water*, visual development artist; *Jamie's Got Tentacles!*, co-creator.

**Genre and medium:** Comedy TV series for ages 6-10, 2D digital animation.

**First animation or VFX project:** *Eliot Kid*, a TV series produced by Samka Productions and Safari De Ville.

**Most-recent animation or VFX project:** A half-hour animated TV special project called *The Fruits Riot*, currently at a very early stage of development.

**Proudest accomplishment:** *Zip-Zip*, because the development of the show was creatively very rewarding and she had her first experience as a director on the pilot.

**Reasons to watch:** Creating one hit show is accomplishment enough, but Damant has done it with multiple studios and on multiple continents, giving her work a reach, impact and appeal few can match.

## Lino DiSalvo



**Job:** Creative director

**Current company:** Paramount Animation

**Recent credits:** Head of animation on *Frozen*; supervising animator

on *Tangled*; head of animation on *Prep and Landing*, all for Disney.

**Genre and medium:** Feature films.

**First animation or VFX project:** *Inspector Gadget* (1999).

**Most-recent animation or VFX project:** Directing a film that is in development at Paramount Animation.

**Proudest accomplishment:** It is a tie between *Frozen* and *Tangled*.

**Reasons to watch:** How often does anyone get a chance to start up an animation studio at a major studio? Not very, which is why seeing what DiSalvo does with so tantalizing a blank slate is going to be so much fun.

## Asaph "Ace" Fipke



**Job:** Writer, director, producer, executive producer

**Current company:** DHX Media, Vancouver

**Recent credits:** Creator and executive producer of *Slugterra*; creator

and executive producer of *Endangered Species*, a comedy series airing on Teletoon; executive producer of *Kate & Mim-Mim*.

**Genre and medium:** Kids television, across genres.

**First animation or VFX project:** *Beast Wars/Beast Machines* at Mainframe Entertainment

**Most-recent animation or VFX project:** *Endangered Species*, which premiered in Canada on Teletoon in March.

**Proudest accomplishment:** The global success of *Slugterra*, which has been broadcast in 170-plus territories and secured more than 80 licensees worldwide.

**Reasons to watch:** Fipke's track record creating hit boys' action franchises speaks for itself, and now that he's got a bigger field to play on at DHX, there's no reason to think he won't do it again and again.

## Daniel Gies



**Job:** Animator, director, art director, illustrator

**Current company:** e.d. Films, in Montreal.

**Recent credits:** Art director, illustrator and

lead animator on *Elemented*, an animated action-adventure, science education miniseries for young adults in production; co-director, art director and lead animator on *National Geographic Museum Presents: Monster Fish: In Search of the Last River Giants*, an animated exhibition opener; art director, director, illustrator, lead animator on *Retour à Hairy Hill*, an animated short in production for festival distribution.

**Genre and medium:** Animated shorts for families and youths featuring educational content, cultural properties and animation technology R&D.

**First animation project:** *Do You Know What Nano Means?*

**Most-recent animation project:** *Monster Fish: In Search of the Last River Giants*.

**Proudest accomplishment:** Making and posting more than 75 free online tutorial videos on animation-production techniques, thus connecting to a community of inspiring learners and animators from all over the world.

**Reasons to watch:** Gies' innovative work, dedication to his craft and willingness to teach is having a big influence on an entire generation of animators.

## Alex Hirsch



**Job:** Creator, writer and voice actor

**Current company:** Walt Disney Television Animation, Glendale, Calif.

**Recent credits:** *Gravity Falls*, *Fish Hooks*, *The Marvelous Misadventures of Flapjack*.

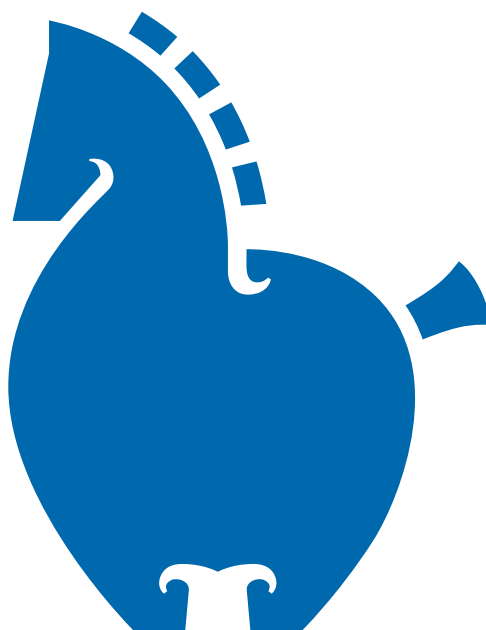
**Genre and medium:** TV animation, kids and families, comedy

**First animation project:** "The first thing I ever animated was in middle school: It was a .GIF of a fat dog having his floppy face blown back by a fan. It was hypnotic and I was hooked."

**Most-recent animation project:** *Gravity Falls*.



Congratulations **ANIMATION** MAGAZINE on your 250<sup>th</sup> issue!



**I L I O N**  
A N I M A T I O N S T U D I O S



continued from page 36

**Proudest accomplishment:** "Turning one of our offices into a functioning old-timey saloon called 'Drunkle Stan's,' complete with neon signs, taxidermied animal heads, an arcade machine and beer on tap."  
**Reasons to watch:** Few shows in recent have developed the kind of cult following that *Gravity Falls* has achieved – and much of that can be credited to Hirsch.

## Daisy Jacobs



**Job:** Animator, director  
**Recent credits:** Short films *The Bigger Picture*, *Tosh* and *Don Justino de Neve*.  
**Genre and medium:**

Life-size stop-motion animation.

**First animation project:** *Don Justino de Neve*.

**Most-recent or VFX project:** *The Bigger Picture*.

**Proudest accomplishment:** *The Bigger Picture*, which was nominated for an Academy Award for Best Animated Short Film.

**Reasons to watch:** She's only made a few films, but they have had a big impact – see the Oscar nomination for *The Bigger Picture* – that denotes a special talent for the form.

## Robert Kondo and Daisuke "Dice" Tsutsumi



**Job:** Co-founders, writers, directors, animators

**Current company:** Tonko House, Berkeley, Calif.

**Recent credits:** Kondo – director on *The Dam Keeper*, sets art director on *Toy Story 3* and *Ratatouille*; Tsutsumi – director on *The Dam Keeper*, art director on *Monsters University*, art director on *Toy Story 3*.  
**Genre and medium:** Animated features for families.

**First animation or VFX project:** Tsutsumi – color key artist on *Ice Age*; Kondo – *Ratatouille*.

**Most-recent animation or VFX project:** *The Dam Keeper*.

**Proudest accomplishment:** *The Dam Keeper*.

**Reasons to watch:** This ex-Pixar duo took a side project short and turned it into a huge festival favorite, earning along the way an Oscar nomination, a deal for a feature and more.

## Kira Lehtomaki



**Job:** Supervising animator  
**Current company:** Walt Disney Animation Studios  
**Recent credits:** Animator on *Frozen* (2013), animator on *Paperman*

(2012), animator on *Wreck-It Ralph* (2012).

**Genre and medium:** Feature films and shorts for family audiences.

**First animation or VFX project:** *Alvin and the Chipmunks* (2007)

**Most-recent animation or VFX project:** Supervising animator on *Zootopia* (2016).

**Reasons to watch:** As the supervising animator on Judy Hopps, a lead character in Disney's upcoming *Zootopia*, Lehtomaki is a fast-rising star at the studio.

## Niki Lindroth von Bahr



**Job:** Animator  
**Current company:** Malade AB, Stockholm, Sweden.  
**Recent credits:** Short

films *Tord and Tord* (2010) and *Bath House* (2014).

**Genre and medium:** Analog stop-motion animation with puppets and model sets. Short films screened in cinemas, film festivals and television. Dramas focused on an adult audience.

**First animation project:** *Tord and Tord*

**Most-recent animation project:** *Bath House*

**Proudest accomplishment:** "Finding the strength to work on *Tord and Tord* for over a year, even though I had no budget at all. That was tough."

**Reasons to watch:** With only two short films under her belt, this Swedish animator has made a big impact and is one of three judges in the shorts category at this year's Annecy festival.

## Patrick McHale



**Job:** Creator, writer, creative director, storyboard artist  
**Current company:** Cartoon Network in Burbank, Calif.

**Recent credits:** Creator of *Over the Garden Wall*; writer and former creative director on *Adventure Time*; storyboard artist on *Marvelous Misadventures of Flapjack*.

**Genre and medium:** Children's TV series.

**First animation project:** "In high school, I had a public-access TV show called *Television Show* that had animation in it."

**Most-recent animation project:** *Over the Garden Wall*.

**Proudest accomplishment:** *Over the Garden Wall*.

**Reasons to watch:** *Over the Garden Wall* was one of the most delightful shows of the past year, both breaking ground as Cartoon Network's first miniseries and preserving the charm of traditional animation and children's storytelling.

## Yuval and Narev Nathan



**Job:** Animators, producers

**Current company:** Animation Home, which they own together in Israel.

**Recent credits:** Music video for "Lose this Child" by Eatliz; music video for "Robin" by Efrat Ben-Zur; music video for "Her Morning Elegance" by Oren Lavie.

**Genre and medium:** Stop-motion, 2D and 3D animation for music videos and commercials.

**First animation project:** "Attractive," a music video for a song by Eatliz.

**Most-recent animation project:** "Robin."

**Proudest accomplishment:** "Robin," for which they dived deeper into the emotional and associative load that the materials carries, and tied it to 19th century poet Emily Dickinson's lyrics, and Efrat Ben-Zur's beautiful music.

## Daron Nefcy



**Job:** Creator, animator, writer  
**Current company:** Walt Disney Television Animation  
**Recent credits:** Creator,

*Star vs. The Forces of Evil*; storyboard revisionist for *Wander Over Yonder*; designer and graphic artist for *MAD*; writer and co-director of an animated short for the independent film *Holiday Road*.

**Genre and medium:** TV animation, kids and families, comedy/adventure

**First animation or VFX project:** CalArts freshman film *Scissors*, which played in various animated film festivals.

**Most-recent animation or VFX project:** *Star vs. The Forces of Evil*.

**Proudest accomplishment:** Creating *Star vs. The Forces of Evil*.

**Reasons to watch:** This fast-rising CalArts grad had a hit with her first series, *Star vs. The Forces of Evil*, from its first brief appearance at Comic-Con, and the final product has only built on that potential.

## Patrick Osborne



**Job:** Writer, director, animator

**Current company:** Walt Disney Animation Studios

**Recent credits:** Writer and director on the Oscar-

winning short *Feast*; animator on *Wreck-It Ralph*; animator on *Tangled*.

**Genre and medium:** Animated features and shorts for family audiences.

**First animation or VFX project:** *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe*.

**Most-recent animation or VFX project:** *Feast*.

**Major accomplishment:** *Feast*.

**Reasons to watch:** *Feast* was a runaway hit from the moment it debuted at Annecy through its Oscar win, showcasing Osborne's impressive talents on a huge scale.

## Regina Pessoa



**Job:** Writer, director, animator

**Current company:** Ciclope Filmes in Valbom, Portugal.

**Recent credits:** *The*

*Night* (1999), *Tragic Story With Happy Ending* (2006) and *Kali, The Little Vampire* (2012).

**Genre and medium:** Animated engravings and author of independent animation for general audiences.

**First animation project:** *The Night* (1999)

**Most-recent animation project:** *Kali, The Little Vampire* (2012).

**Proudest accomplishment:** Winning the Annecy Crystal Grand Prix for *Tragic Story With Happy Ending* in 2006.

**Reasons to watch:** Pessoa brings a fresh new voice to animation that has made her one of the most successful filmmakers to come out of Portugal. Her works have only grown in appeal, making her a potential international superstar.

## Ryan Quincy



**Job:** Creator, director, producer.

**Current company:** Walt Disney Television Animation, Glendale, Calif.

**Recent credits:** Creator

of *Future-Worm!*, creator of *Out There*, animation producer and director on *South Park*.

**Genre and medium:** Comedy animated family and children's shows for television.

**First animation project:** Animator on *South Park: Bigger Longer & Uncut*.

**Most-recent animation project:** *Future-Worm!* short-form and full-length series, about a boy who creates a time machine lunch box and befriends a fearless worm from the future.

**Proudest accomplishment:** Developing and making the *Future-Worm!* shorts that led to the upcoming series.

**Reasons to watch:** Quincy's *Future-Worm!* looks like a real comedy hit – no surprise given his credits – and looks primed to continue Disney TVA's enviable winning streak.

## Timothy Reckart



**Job:** Writer, director, animator

**Current company:** Sony Pictures Animation

**Recent credits:** Oscar-nominated short *Head Over Heels*; animator on *Anomalisa*, a stop-motion feature; director of the music video "MTV Exit: Broken Dreamers."

**Genre and medium:** Short films, feature films, TV series for children.

**First animation or VFX project:** *Head Over Heels*.

**Most-recent animation or VFX project:** *The Lamb*, a feature in development at Sony.

**Proudest accomplishment:** Selling his first pitch in Hollywood, for an original TV series that is still in development – the first time he was paid for something he created.

**Reasons to watch:** Reckart is breaking into the big leagues with a family feature project from a major studio – a project sure to be closely watched.

## Leo Riley



**Job:** Supervising director

**Current company:** Marvel Animation Studios

**Recent credits:** *Guardians of the Galaxy: The Animated Series*, *Iron*

*Man/Captain America: Heroes United*, *Tron: Uprising*.

**Genre and medium:** Kids action television series.

**First animation project:** The Nick Junior production *Little Bill*.

**Most-recent animation project:** *Guardians of the Galaxy: The Animated Series*

**Proudest accomplishment:** "Tron: Uprising – that whole time with the production crew at TVA was just really special."

**Reasons to watch:** With Marvel's global presence growing daily, their choosing Riley to head up the animated version of its newest – and least-tested – says a lot about his talents.

## Anthony Silverston



**Job:** Writer, director, development executive

**Current company:** Triggerfish Animation Studios, Cape Town, South Africa

**Recent credits:** Head of development on several feature films; writer, director and producer on *Khumba*; writer and producer on *Adventures in Zambesia*.

**Genre and medium:** Family features

**First animation project:** *The Slipper Cycle*, independent stop-motion short.

**Most-recent animation project:** *Seal Team*, currently in development.

**Proudest accomplishment:** *Khumba*  
**Reasons to watch:** Since joining Triggerfish as creative director, Silverston has catapulted its credits from minor television work to producing a string of successful animated features with an African flavor.

## Rebecca Sugar



**Job:** Creator, artist, writer

**Current company:** Cartoon Network

**Recent credits:** Creator, *Steven Universe*; artist on *Pug Davis* comic book;

storyboard artist and writer on *Adventure Time*.

**Genre and medium:** Animated comedy TV shows for children.

**First animation project:** *Singles* (2009).

**Most-recent animation project:** *Steven Universe*.

**Proudest accomplishment:** A song titled "Stronger than You" written for the *Steven Universe* episode "Jailbreak."

**Reasons to watch:** There's no denying the personal vision Sugar brings to her work – and there's no better example of how appealing it is than the success *Steven Universe* has enjoyed right from the start.





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2015

# Essential Software

## Developers

### • *Allegorithmic*

**Founded:**

2003

**Location:**

Clermont-Ferrand, France; Paris; Shanghai, China; Venice, Calif.

**Number of employees:** 40

**Current products:** Substance Painter, Substance Designer, Bitmap2Material

**Crown jewel:** Substance Painter for its unique material painting workflow and its particle brush system.


### • *Autodesk*

**Founded:**

1980

**Location:**

San Rafael, Calif., with locations worldwide

**Number of employees:** 7,300-plus

**Current products:** 3ds Max 3D modeling, animation and rendering software; Maya 3D animation, modeling, simulation and rendering software; MotionBuilder 3D character animation software; Mudbox digital painting and sculpting software; Memento, an end-to-end solution for converting any captured reality input into high definition 3D meshes; Maya LT 3D modeling and animation software for professional indie game developers.

**Crown jewel:** Maya and 3ds Max, which is celebrating its 25<sup>th</sup> anniversary this year.


### • *CACANI*

**Founded:**

2011

**Location:**

Singapore

**Current products:**

CACANi, a 2D animation app that automatically fills in frames between keyframes.

**Crown jewel:** CACANi, for its


ability to speed up production for independent animators and small studios.

### • *Cebas Visual Technology*

**Founded:**

1988

**Location:**

Victoria, Canada

**Number of employees:** 5-11

**Current products:**

thinkingParticles, finalRender, finalToon, pyroCluster, moskitoRender, DVD Training, PSD Manager, scalpMax and volumeBreaker.

**Crown jewel:** thinkingParticles, for its fully procedural and physically accurate, real-world destruction and special-effects simulations.


### • *CelAction*

**Founded:**

2000

**Location:**

London

**Number of employees:** 10

**Current products:** CelAction2D, a 2D animation software; CelAction Animatic storyboarding software.

**Crown jewel:** CelAction2D, which enables the total cost of production to be lowered by using both vectors and bitmaps in a skeleton-based system and allowing maximum re-use of animation, so that a small team of talented animators can punch way above their weight.


### • *Chaos Group*

**Founded:**

1999

**Location:**

Sofia, Bulgaria, with offices in Los Angeles, Baltimore, Tokyo and Seoul.

**Number of employees:** 160

**Current products:** V-Ray rendering


software and Phoenix FD simulation software.

**Crown jewel:** V-Ray, which has become the go-to renderer used by high-profile companies and innovators in the visual effects and design industries.

### • *Exocortex*

**Founded:**

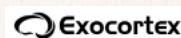
2005

**Location:**

Ottawa, Canada

**Number of employees:** 1-10

**Current products:** Clara.io, an online 3D modeling, animation and render software; Crate, professional plug-in for Alembic; Fury, a particle accelerator; Slipstream, a fluid simulator; Momentum, a real-time multi-physics simulator; Species, for simplifying human character creation.

**Point of pride:** Clara.io's user base hit 100,000 registered users in just 600 days.


### • *Fabric Engine*

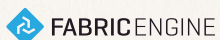
**Founded:**

2010

**Location:** Montreal

**Number of employees:** 10

**Current products:** Fabric Engine, a framework for building content creation tools.

**Crown jewel:** Fabric Canvas, a visual programming system for Fabric Engine 2.


### • *FlickerLab*

**Founded:**

1999

**Location:** Brooklyn, N.Y., and Copenhagen, Denmark.

**Number of employees:** 12

**Current products:** Cartoon Broadcast System, a live animation production system used to create thousands of hours of broadcast and digital animated shows around the world; and Animgram, the world's first animated messaging


system that allows anyone to create lip-synced, fully animated cartoons with just their voice and a swipe, then share as a message, or post to social media.

**Crown jewel:** FlickerLab Interactive Publishing System, a platform that allows the automated creation and distribution of rich media digital publications that can include animation, video, text, images, games, and any other kind of interactive content.

### • *Formlabs*

**Founded:**

2011

**Location:**

Somerville, Mass.

**Number of employees:** 120

**Current products:** The Form 1+, a high-resolution, desktop 3D printer animators have been using to make character models.

**Crown jewel:** The Form 1+, which offers affordable 3D printing technology to animators and studios of all sizes.


### • *The Foundry*

**Founded:**

1996

**Location:**

London and Redwood City, Calif.

**Number of employees:** 270

**Current products:** Nuke, Modo, Mari, Hiero, Ocula, Katana, Flix, Colorway and Made With Mischief.

**Crown jewel:** Nuke node-based VFX, editorial and finishing tools; and Modo for 3D modeling, animation, sculpting and effects.


### • *Isotropix*

**Founded:**

2011

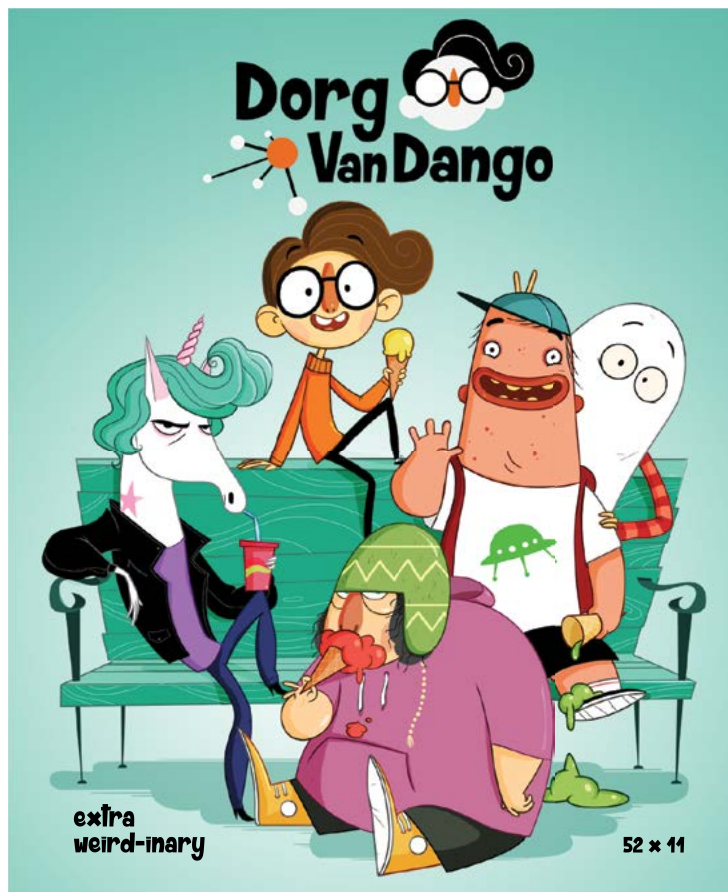
**Location:**

Montpellier, France

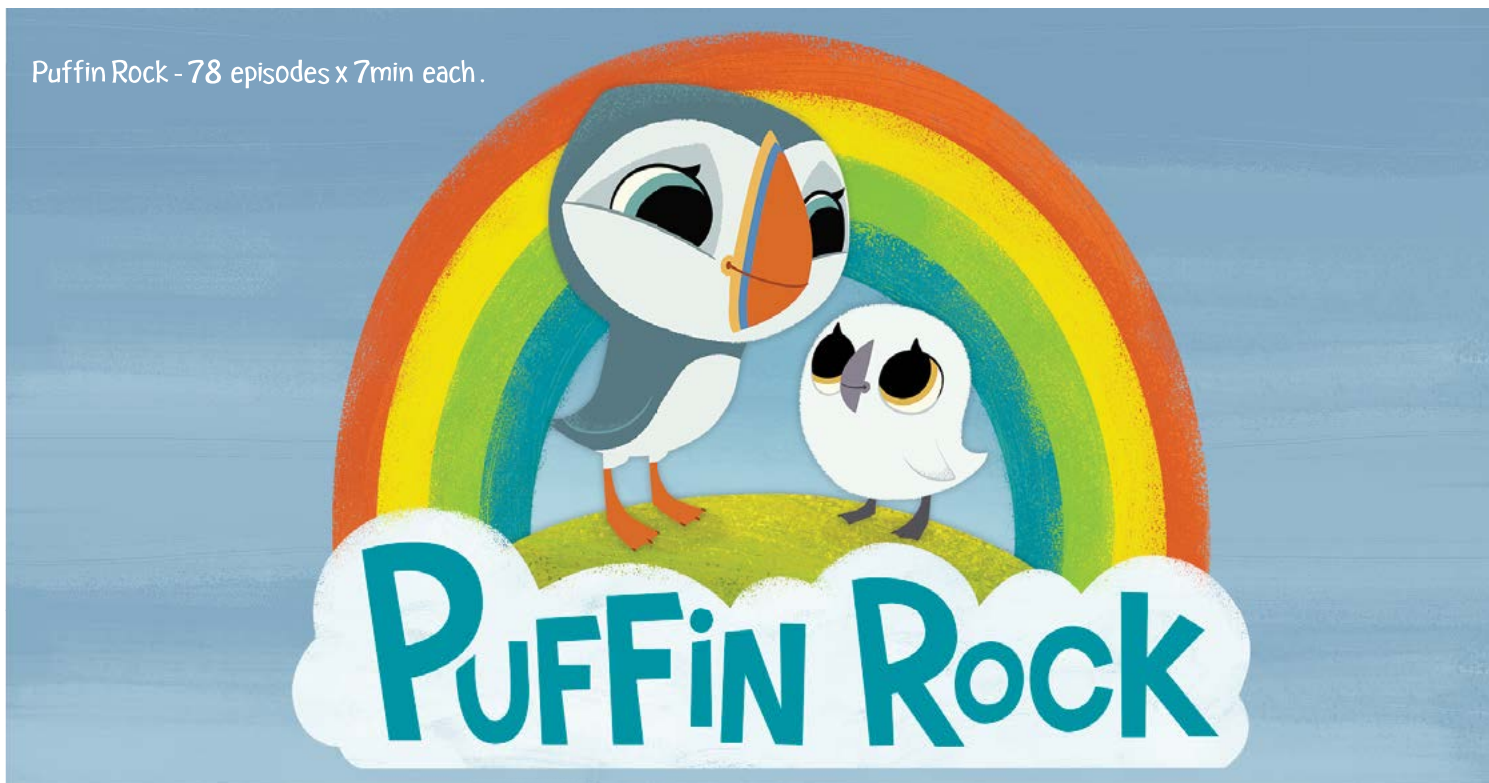
**Number of employees:** 20




# Cartoon Saloon presents 2 new shows



Puffin Rock - 78 episodes x 7min each.





continued from page 40

**Current products:** Clarisse iFX 2.0, a rendering tool for 2D and 3D animation.

**Crown jewel:** Clarisse iFX, a fusion of an animation package, a compositing software and a 3D rendering engine. It has been designed to streamline the workflow of CG artists to let them work and constantly interact on their final image with full effects on.

### • Kdan Mobile Software

**Founded:** 2009

**Location:** Tainan City, Taiwan; Changsha City, China; State College, Penn.

**Number of employees:** 11-50

**Current products:** Animation Desk, a robust app for creating animation on mobile and desktop platforms.

**Crown jewel:** Animation Desk.



### • MAXON

**Founded:** 1985



**Location:** Friedrichsdorf, Germany, and worldwide.

**Number of employees:** 130

**Current products:** Cinema 4D and BodyPaint 3D for 3D animation and designs for feature films, television programs and commercials, video games, live theater, music videos, motion graphics, broadcast packages, multimedia and online content.

**Crown jewel:** Cinema 4D, for its advanced capabilities, ease-of-use, smooth workflow and integration with other leading tools.

### • Newtek

**Founded:** 1986

**Location:** San Antonio, Texas

**Number of employees:** Fewer than 500.

**Current products:** LightWave 2015, a 3D modeling, rendering, animation software that is used



extensively in broadcast, film, graphics, archviz, game dev, product design and 3D printing; Virtual Set Editor for TriCaster; LiveText for TriCaster; SpeedEDIT for TriCaster.

**Crown jewel:** TriCaster, a multi-camera production system.

### • Next Limit

**Founded:** 1998

**Location:** Madrid, Spain

**Number of employees:** 11-50

**Current products:**

Maxwell Render, RealFlow, XFlow

**Point of pride:** Winning an Academy Technical Achievement Award in 2007 for RealFlow's contributions to the industry.



### • Oculus VR

**Founded:** 2012

**Location:** Menlo Park, Calif.

**Number of employees:** 300 plus.

**Current products:** Oculus Rift, a virtual-reality platform (hardware and SDK), and Gear VR Innovator Edition (software).

**Crown jewel:** Oculus Rift.



### • Pixar

**Founded:** 1986

**Location:** Emeryville, Calif.

**Number of employees:** 1,200

**Current products:** RenderMan.

**Crown jewel:** RenderMan.



### • Shotgun Software

**Founded:** 2006

**Location:** Los Angeles

**Number of employees:** 60

**Current products:** Shotgun, for production tracking, review and asset management.

**Crown jewel:** Shotgun, which is a leading cloud-based application that was recently expanded via acquisition of RV, the widely adopted desktop image and sequence player.



### • Side Effects Software

**Founded:** 1987

**Location:**

Toronto and Santa Monica, Calif.



SIDE EFFECTS  
SOFTWARE

**Current products:** Houdini,

a procedural node-based 3D

animation and visual-effects

package used to create content

for films, commercials, and video

games; and Houdini Engine.

**Crown jewel:** Receiving on three separate occasions an award from the Academy of Motion Pictures Arts and Sciences for technical advances.

### • Sitni Sati

**Founded:** 1999



**Location:** Zagreb, Croatia

**Current products:** FumeFX, offering fluid dynamics for Autodesk 3ds Max and Maya; AfterBurn, a particle-based volumetric renderer for 3ds Max; and DreamScape, for rendering of skies, clouds, terrain and ocean.

**Crown jewel:** FumeFX, which has been used in many Hollywood blockbuster movies.

### • Solid Angle

**Founded:** 2009

**Location:**

Madrid, Spain; and London

**Number of employees:** 28

**Current products:** Arnold, a Monte Carlo path-tracing renderer built for animation and visual effects.

**Crown jewel:** Arnold



### • Thinkbox Software

**Founded:** 2010

**Location:**

Los Angeles; Winnipeg and

Vancouver, Canada; and London, with remote locations worldwide.

**Number of employees:** 30 plus.

**Current products:** Deadline, Draft, Krakatoa, Frost, Stoke, XMesh and Sequoia.



**Crown jewel:** Deadline, a scalable high-volume computer management toolkit that has helped hundreds of VFX customers to create the biggest blockbusters.

### • Toon Boom

**Founded:**

1994

**Location:**

Montreal

**Number of employees:** 75

**Current products:** Harmony 12, Storyboard Pro.

**Crown jewel:** Harmony 12, which has become an industry-standard tool for animators, studios and projects of all sizes.



### • Weta Digital

**Founded:** 1993

**Location:**

Wellington, New Zealand.

**Number of employees:** 1,130.

**Current products:** Manuka, a physically based renderer; Deep Compositing, a compositing workflow featuring depth data per pixel; OpenEXR 2.0 core code, an HDR image file format that supports color and depth data essential to a deep compositing workflow; Tissue, a physically based muscles, skin and fat simulation framework; Barbershop, hair grooming software; Massive, an AI software for crowd generation; Mudbox, a 3D sculpting and painting tool; Mari, a 3D paint tool; Odin a unified massively parallel multiphysics simulation framework; Lumberjack, an art-directable vegetation growth simulation tool.

**Point of pride:** Implementing Manuka, as the primary renderer in *The Hobbit: The Battle of the Five Armies*, enabling high quality images to be rendered quickly for the detailed, large-scale battle scenes.





# NORWEGIAN ANIMATION



NORWEGIAN  
FILMINSTITUTE

NFI.no



# Can't-Miss Events

## • American Film Market

[www.americanfilmmarket.com](http://www.americanfilmmarket.com)

**Founded:** 1981

**Location:** Santa Monica, Calif.

**Number of attendees:** 8,000

**Animation or VFX related content:** Market for the independent production and distribution of feature films, including animated features.

**Next dates:** Nov. 4-11

**Reasons to Attend:** The best American event for making deals to get animators' finished product out in front of an audience.



## • Animation Masters Summit

<http://animationsummit.in>

**Founded:** 1999

(as Week with the Masters)

**Location:** Kerala, India

**Number of attendees:** 350

**Animation or VFX related content:** Includes festival of animated short films and presentations from the world's top animation talents.

**Next dates:** April or May 2016

**Reasons to Attend:** An intimate setting for viewing and learning from the work of master animators.



## • Animex Int'l Festival of Animation & Computer Games

<http://animex.tees.ac.uk>

**Founded:** 2000

**Location:** Middlesbrough, United Kingdom.

**Number of attendees:** 700-800

**Animation or VFX related content:** A six-day festival of animation, VFX, games and comics that features talks, screenings, workshops, exhibitions, networking events and schools and community projects.

**Next dates:** Feb. 8-12, 2016.

**Reasons to Attend:** An intimate and inclusive gathering full of opportunities for education and entertainment.



## • Annecy Int'l Animation Film Festival

[www.annecy.org](http://www.annecy.org)

**Founded:** 1960

**Location:** Annecy, France

**Number of attendees:** More than 7,000 accredited professionals; 115,000 screening tickets sold.

**Animation or VFX related content:** Full festival for screening international animated shorts and features as well as a market and special programming.

**Next dates:** June 15-20

**Reasons to Attend:** The major taste-making event for the animation set, it's become the preferred setting for big debuts from studios both large and small.



## • The Annie Awards

[www.annieawards.org](http://www.annieawards.org)

**Founded:** 1972

**Location:** Los Angeles

**Number of attendees:** 1,500 plus.

**Animation-related content:** Presents annual awards in 36 animation categories, including Production, Individual Achievement and Special Juried awards for feature films, television, short films, advertising and online.

**Next date:** Feb. 6, 2016.

**Reasons to Attend:** As the biggest awards show dedicated solely to animation, the Annies is the best – and most fun – industry event of the year.



## • Cartoon Movie, Cartoon Forum

[www.cartoon-media.eu](http://www.cartoon-media.eu)

**Founded:** 1999

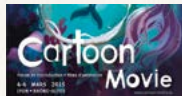
**Location:** Lyon, France; Toulouse, France

**Number of attendees:** 750; 870

**Animation or VFX related content:** A pitching and co-production forum for animated feature films and TV programs from Europe.

**Next dates:** Cartoon Movie – March 2-4, 2016; Cartoon Forum – Sept. 15-18.

**Reasons to Attend:** One of the most



unique and productive venues for pitching projects to potential partners and finding funding for animated shows.

## • Comic-Con International

[www.comic-con.org](http://www.comic-con.org)

**Founded:** 1970

**Location:** San Diego, Calif.

**Number of attendees:** More than 130,000.

**Animation related content:** Offers hundreds of hours of programming on the animation industry, upcoming films and television series, as well as screenings of anime and upcoming major animated TV and feature releases.

**Next dates:** July 9-12

**Reasons to Attend:** Bigger and crazier than ever, there's still nothing like heading to Comic-Con to see, hear and pitch next-gen entertainment ideas directly to the fans who love them.



## • CTN Animation Expo

[www.ctnanimationexpo.com](http://www.ctnanimationexpo.com)

**Founded:** 2009

**Location:** Burbank, Calif.

**Number of attendees:** 6,000.

**Animation-related content:** A full range of animation-related events including exhibitors, panels, screenings, portfolio reviews and other special events.

**Next dates:** Nov. 20-22

**Reasons to Attend:** Gets into the nuts and bolts of everyday work life for animation students and professionals, and a great place to look for the next great gig and learn from the pros.



## • Digital Hollywood

[www.digitalhollywood.com](http://www.digitalhollywood.com)

**Founded:** 1994

**Location:** Various

**Number of attendees:** 15,000

**Animation or VFX related content:**

A series of events dedicated to showcasing the latest technology and digital content to executives and buyers from across the industry.

**Next dates:** Oct. 19-22 in Marina del



Rey, Calif.

**Reasons to Attend:** Digital distribution is the future of media, and there's no better place to find out what's going on with it than this event.

## • Dingle International Film Festival

[www.dinglefilmfestival.com](http://www.dinglefilmfestival.com)

**Founded:** 2007

**Location:** Dingle County, Ireland

**Number of attendees:** 350 delegates; 2,000 attendees

**Animation or VFX related content:** Screens animation features, series and shorts with a focus on Irish productions. Animation Dingle program offers case studies and screenings.

**Next dates:** March 17-20, 2016

**Reasons to Attend:** The festival is a great networking opportunity for professionals and animation students to mingle with the cream of the international broadcasters, publishers, animation companies and talent from around the world.



## • El Festival Cuernavaca

[www.elfestival.mx](http://www.elfestival.mx)

**Founded:** 2012

**Location:** Cuernavaca, México

**Number of attendees:** 1,000 in 2014

**Animation or VFX related content:** Official selection, screening events, keynotes, workshops, master classes, making-of features, works-in-progress, TV series market, public-space screenings, exhibitions, signing sessions, boutique.

**Next dates:** Sept. 9-13

**Reasons to Attend:** In just four short years, this has grown into Mexico's most-vibrant animation event, featuring prizes, a market and advance screenings in a charming setting near Mexico City.



## • FMX

[www.fmx.de](http://www.fmx.de)

**Founded:** 1994

**Location:** Stuttgart, Germany.

**Number of attendees:** More than 3,000 daily visitors

**Animation or VFX related content:**





# Wizart animation



For general inquiries: [hello@wizartanimation.com](mailto:hello@wizartanimation.com)  
 International distribution: [kp@wizartanimation.com](mailto:kp@wizartanimation.com)  
[www.wizartanimation.com](http://www.wizartanimation.com)



## ANIMATION MAGAZINE'S TOP 250

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Conference on digital entertainment addressing technical and business issues in both fields.

**Next dates:** April 26-29, 2016

**Reasons to Attend:** CGI visual effects and animation get the full treatment at this event, which covers all the technical and creative aspects behind the most-recent cutting-edge projects.

### • Kidscreen Summit

www.summit.kidscreen.com

**Location:** Miami, Fla.

**Number of attendees:** 1,700

**Animation or VFX related content:** Full conference and networking event dedicated to children's entertainment in all its forms, including animation.

**Next dates:** Feb. 8-11, 2016

**Reasons to Attend:** Producers and execs in children's animation know how important it is to attend this annual event for making connections and catching up with the latest developments in the children's market.



### • Licensing Expo and Brand Licensing Europe

www.licensingexpo.com

www.brandlicensing.eu

**Founded:** 1980

for Licensing Expo; 1999 for Brand Licensing Europe

**Location:** Las Vegas; London

**Number of attendees:** 15,700; 7,000

**Animation or VFX related content:** Dozens of animated entertainment brands make their pitch for licensing deals at these annual events.

**Next dates:** June 9-11; Oct. 13-15

**Reasons to Attend:** Animated properties are among the most vital and long-lived in the business, meaning anyone who owns a licensable IP and doesn't attend is likely leaving money on the table.



### • MIPCOM and MIP Junior

www.mipcom.com;

www.mipcomjunior.com

**Founded:**

1985; 1992

**Location:** Cannes, France

**Number of attendees:** 13,000 plus; 1,300 plus

**Animation or VFX related content:** Global market for buying and selling distribution rights to television content of all types.

**Next dates:** Oct. 5-8; Oct. 3-4

**Reasons to Attend:** Essential as the place to meet the entire world of production for television, with



special attention paid to children's programming.

### • NATPE

www.natpe.org

**Founded:**

1964

**Location:**

Miami, Fla., and

Prague, Czech Republic

**Number of attendees:** 5,000

**Animation or VFX related content:**

American programming market serving the worldwide television community as well as one of the top new media and technology conferences.

**Next dates:** Miami – Jan. 19-21,

2016; Prague – June 22-25.

**Reasons to Attend:** Though this event has skewed toward regions like Latin America in recent years, it remains an essential venue for finding distribution for animated TV shows.



### • Northwest Animation Festival

www.nwanimationfest.com

**Founded:** 2011

**Location:** Portland and Eugene, Ore.

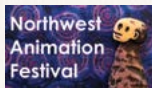
**Number of attendees:**

More than 1,700.

**Animation related content:** Week-long screenings of animated films, mostly shorts. Special programming highlights local industry and indies as well as diverse themes.

**Next dates:** May 2016.

**Reasons to Attend:** Did you know this is the largest animation-specific festival in the United States? What else do you need to know?



### • Ottawa International Animation Festival

www.AnimationFestival.ca

**Founded:** 1976

**Location:** Ottawa, Canada.

**Number of attendees:** 28,000

**Animation or VFX related content:**

A competitive film festival for short and long form animation. Also features special screenings, artist talks and a business conference for the animation industry.

**Next dates:** Sept. 16-20

**Reasons to Attend:** North America's premiere animation festival is an extremely well-curated show representing the best in all types of animation in a friendly, social venue.



### • SIGGRAPH and SIGGRAPH Asia

www.siggraph.org

**Founded:** 1974; 2008

**Location:** Los Angeles; Kobe, Japan

**Number of attendees:**



14,000; 7,000

**Animation or VFX related content:**

Computer graphics conferences that feature extensive talks, programs, panels, screenings and speakers related to animation and visual effects.

**Next dates:** Aug. 9-13; Nov. 2-5

**Reasons to Attend:** Outstanding venue for computer animators and effects artists to learn the latest research and test out the most-recent products.

### • SXSW

www.sxsw.com

**Founded:** 1987

**Location:** Austin, Texas

**Number of attendees:**

72,000

**Animation or VFX related content:**

A trio of festivals, for film, interactive technology and music to foster creative and professional growth alike.

**Next dates:** March 13-22, 2016

**Reasons to Attend:** The film festival focuses on new directors, while the technology spotlight offers one of the biggest venues for finding the best in new creative tech.



### • Toronto Animation Arts Festival International

http://taafi.com

**Founded:** 2012

**Location:** Toronto

**Number of attendees:**

2,500

**Animation or VFX related content:**

TAAFI focuses on all aspects of animation, from theatrical and television animation to games and visual effects.

**Next dates:** April 22-24, 2016

**Reasons to Attend:** An exciting, intimate festival that attracts a strong list of animation professionals and screenings of top-notch animated films.



### • Visual Effects Society Awards

www.visualeffectssociety.com

**Founded:** 2003

**Location:** Los Angeles

**Number of attendees:**

1,000 plus.

**Animation or VFX related content:**

Presents annual awards recognizing outstanding visual-effects artistry and innovation in film, animation, television, commercials, video games and special venues.

**Next dates:** Feb. 2, 2016.

**Reasons to Attend:** This is the awards show for the VFX set, for no other reason than it truly gets how deep and varied the industry is and how much great work is done in it.



### • View Conference

www.viewconference.it

**Founded:** 1999

**Location:** Turin, Italy

**Number of attendees:**

6,000

**Animation or VFX related content:**

Conference and festival focused on computer graphics, interactive techniques, digital cinema, 2D and 3D animation, gaming and visual effects.

**Next dates:** Oct. 19-23

**Reasons to Attend:** A combination of the best in culture and computer graphics tech that Europe has to offer.



### • World Animation Celebration

www.animationmagazine.net/wac

**Founded:** 2014

**Location:** Culver City, Calif.

**Number of attendees:**

500-1,000

**Animation or VFX related content:**

New animated films, industry panels, world class animation judges, guest speakers promoting animation from around the world.

**Next dates:** Oct. 24-25

**Reasons to Attend:** A top-notch showcase for some of the best animated short films from across the globe.



### • World Animation and VFX Summit

www.animationmagazine.net/summit

**Founded:** 2012

**Location:** Marina del Rey, Calif.

**Number of attendees:** 400.

**Animation and VFX related content:**

Gala awards ceremony celebrating top names in the animation and visual-effects industry; two days of high-end panels in an intimate setting allow access to network with top professionals; tours of Los Angeles studios.

**Next dates:** Nov. 2-4

**Reasons to Attend:** Offers a rare level of intimacy and access to potential co-production partners, talent and technology, as well as allowing industry professionals to project profitable and sustainable future models for the global animation and visual-effects communities.





# VIEW Conference 2015

16TH INTERNATIONAL COMPUTER GRAPHICS CONFERENCE  
WWW.VIEWCONFERENCE.IT



Interactive Techniques, Digital Cinema,  
2D/3D Animation, Gaming and VFX  
**Turin, Italy 20-23 Oct 2015**

Send us your works for our contests

## VIEW AWARD

Animated short with 2D/3D animation and VFX /  
Deadline 15 September / First Prize: 2000 euro

## VIEW SOCIAL CONTEST

A movie, a short, a music video or an advertising using 2D/3D  
animation and/or VFX focusing on current social themes /  
Deadline 15 September / First Prize: 500 euro

Check our website to submit your work or do it online  
on our Festhome page (<https://festhome.com/f/776>)



2015

# Schools To Hire From

## • Academy of Art University

**Founded:** 1929

**Location:** San Francisco

**Number of students:** 17,000 overall; 1,700 in animation

**Relevant programs:** Storyboarding, 3D animation, 3D modeling, 2D animation, stop-motion, visual effects.

**Degrees offered:** Associate in Arts, Bachelor of Fine Arts, Master of Fine Arts and a certificate program.

**Successful alumni:** Arda Koyuncu (lead character artist at Blur Studio), Melissa Rosenzweig (*Avengers: Age of Ultron*, *Mad Max: Fury Road*, *San Andreas*), Shauna Lacoste (*Monsters University*, *Strange Magic*, *Fruitvale Station*).



## • The Animation Workshop

**Founded:** 1988

**Location:** Vibourg, Denmark

**Number of students:** 400 overall; 200 in animation.

**Relevant programs:** 2D animation, both classical hand-drawn style as well as some limited-animation techniques; 3D animation; stop-motion.

**Degrees offered:** Bachelor of Arts in character animation (animating in 2D and 3D); and Bachelor of Arts in CG arts (design, concept art, modelling, texturing, lighting rigging etc.)

**Successful alumni:** Frederik Villumsen, animation director on 2014 Oscar-nominated feature film *Song of the Sea*; Thorbjørn Christoffersen, animation director of Danish animation blockbuster *Ronal the Barbarian*; Mette Tange, animator on *Minions*.



## • Art Center College of Design

● Art Center College of Design

**Founded:** 1930

**Location:** Pasadena, Calif.

**Number of students:** 1,767 total undergrads, 218 total grad students; 109 in entertainment design, 555 in illustration.

**Relevant programs:** Entertainment design, featuring two tracks: concept design and character animation. Character animation, officially launching in fall 2015, allows students to focus on the nuances, traits and overall performances that bring a particular

definition to characters within a story. Concept design students focus their creativity on drawing, rendering, model building, sculpting and the use of 3D digital tools. Illustration is for students who want to focus on traditional TV and feature animation.

**Degrees offered:** Bachelor of Science in entertainment design, Bachelor of Fine Arts in illustration.

**Successful alumni:** Neville Page (*Avatar*, *Prometheus*, *Star Trek: Into Darkness*), Farzad Varahramyan (High Moon Studios; *Call of Duty*, *Deadpool*), Victoria Ying (*Tangled*, *Frozen*, *Big Hero 6*).

## • Bezalel Academy of Arts and Design

**Founded:** 1906;

animation added in 1996

**Location:** Jerusalem and Tel Aviv.

**Number of students:** About 2,000 overall; 176 in animation.

**Relevant programs:** Hand-drawn animation, stop-motion, experimental animation and computer 3D animation.

**Degrees offered:** Bachelor of Fine Arts, Bachelor of Design, Master of Fine Arts, Master of Arts, Master of Design.

**Successful alumni:** Advertising and short-film animator Eran Hilleli; artist and animator Michael Faust; and *Waltz With Bashir* animator Yoni Goodman.



Bezalel  
Academy of  
Arts and Design  
Jerusalem

## • Brigham Young University

**Founded:**

1875; animation program in 2001

**Location:** Provo, Utah.

**Number of students:** 30,000 overall; 80 in animation.

**Relevant programs:** Computer and traditional animation.

**Degrees offered:** Bachelor of Fine Arts in animation, Bachelor of Arts in computer science with animation emphasis, Bachelor of Fine Arts in illustration with a design emphasis.

**Successful alumni:** Hyrum Osmond, head of animation at Disney Feature Animation; Tyson Murphy, lead character artist at Blizzard Entertainment; Emron Grover, character cloth lead at Pixar.



## • California Institute of the Arts

**Founded:** 1961

**Location:**

CALARTS

Valencia, Calif.

**Number of students:** 1,500 overall; about 300 in animation programs.

**Relevant programs:** Character- and story-based animation, stop-motion animation, fine-art animation, installation and new media, traditional hand-drawn animation and CG animation.

**Degrees offered:** Bachelor of Fine Arts in character animation, Bachelor of Fine Arts in experimental animation, Master of Fine Arts in experimental animation.

**Successful alumni:** John Lasseter, chief creative officer at Pixar and Walt Disney Animation Studios; Tim Burton, director of *Frankenweenie*; Pendleton Ward, creator of *Adventure Time*.

## • Capilano University

**Founded:**

1968; animation added in 1994

**Location:** North Vancouver, Canada.

**Number of students:** 7,500 overall; 85 in animation.

**Relevant programs:** 2D animation and visual development, 3D animation for film and games, digital visual effects.

**Degrees offered:** Two-year intensive diploma in 2D animation and visual development, 3D animation for film and games, digital visual effects; four-year Bachelor of motion picture arts.

**Successful alumni:** Sarah Airriess, animator on *Princess and the Frog*, *Paperman*, *Winnie The Pooh*, *Duet*; Clio Chiang, story artist on *Frozen*; Benson Shum, animator on *Big Hero 6*, *Frozen* and *Wreck-It-Ralph*.



## • Chapman University's Dodge College of Film and Media Arts

**Founded:** 1996

**Location:** Orange, Calif.

**Number of**

**students:** 1,160 overall, 119 digital arts students

**Relevant programs:** 2D hand-drawn character animation, CG character animation, design, visual effects, and motion graphics.

**Degrees offered:** Bachelor of Fine Arts in digital arts.

**Successful alumni:** Jack Anderson, multifestival award-winner for the short film *Wire Cutters*; Katelyn Bianchini, production designer at Disney Interactive and Lucasfilm Online; Monica Stefanelli, CG generalist at Mousetrapp.



## • Cogswell Polytechnical College

**Founded:** 1887

**Location:** Sunnyvale, Calif.

**Number of students:** 574 overall; 209 in animation programs.

**Relevant programs:** 3D animation.

**Degrees offered:** Bachelor of Arts in digital art and animation with concentrations in 3D animation, 3D modeling and entertainment design; Bachelor of Arts in game design art; Bachelor of Science in game design engineering; Bachelor of Science in digital audio technology; Bachelor of Arts in digital media management; Bachelor of Science in digital arts engineering; and Bachelor of Science in software engineering.

**Successful alumni:** Nathan Hillier, character effects artist on *How to Train Your Dragon 2*; Chris Ewart, character technical director on *Frozen*; Ryan Rogers, technical animation lead on *Life of Pi*.



## • DAVE School

**Founded:** 2000

**Location:** Orlando, Fla.

**Number of students:**

171 overall; 114 in animation and VFX production

**Relevant programs:** Computer animation.

**Degrees offered:** Diploma.

**Successful alumni:** Chris Gotttron, animator, DreamWorks Animation; Cody Burke, animator, Nickelodeon Animation Studios; Matthew Zeyn, animator, layout artist and compositor, DisneyToon Studios.



## • DSK Supinfocom International Campus

animation | video game | industrial design

**Founded:** 2008

**Location:** Pune, India

**Number of students:** 561 overall, 107 in animation.

**Relevant programs:** Animation, visual effects, game design, game art.

**Degrees offered:** International master's degree.

**Successful alumni:** Shivangi Ranawat, character animator and digital filmmaker, digital art director at Ekabhuya Studios; Varun Nair, concept artist at Xentrix Studio in Bangalore; Kartik Gupta, look-development technical artist at Xentrix Studio in Bangalore.





# Ha

## Human Ark

ANIMATION STUDIO



[www.human-ark.com](http://www.human-ark.com)



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## • Filmakademie Baden-Wuerttemberg

**Founded:** 1991  


**Location:** Ludwigsburg, Germany

**Relevant programs:** Animation, visual effects, digital post-production.

**Successful alumni:** Saschka Unseld, director of Pixar's *The Blue Umbrella*; Mathias Wittmann, animation supervisor at Digital Domain (*Maleficent*, *TRON Legacy*); Jakob Schuh and Max Long, co-founders of Studio Soi and directors of *The Gruffalo*.

## • Gnomon School of Visual Effects

**Founded:** 1997

**Location:** Los Angeles

**Number of students:** 450

**Relevant programs:** Character and creature animation, visual-effects animation, 3D generalist, modeling and texturing and games.

**Degrees offered:** Three-year entertainment design and digital production for entertainment program, certificate based; and a two-year digital production for entertainment program, also certificate based.

**Successful alumni:** Alberto Abril, animator on *Frozen*; Casey McDermott, cinematic animator on *World of Warcraft*; Christopher Perkowitz-Colvard, animator on *Guardians of the Galaxy* for Method Studios.

## • Gobelins l'école de l'image

**Founded:** Department of Animation in 1975

**Location:** Paris

**Number of students:** 700

**Relevant programs:** The character animation and animated filmmaking program is world-renowned for its excellence in the discipline of character animation, for its balance between teaching artistic and technological skills and also for the high level of professionalism its students leave with.

**Successful alumni:** Bibo Bergeron (*A Monster in Paris*), Pierre Coffin (*Despicable Me 1 & 2*, *Minions*).

## • Irish School of Animation

**Founded:** 1989

**Location:** Ballyfermot College of Further Education in Dublin, Ireland

**Number of students:** 1,440 overall; 160 in animation.

**Relevant programs:** Focus on animation drawing and character animation coupled with an emphasis on strong visual design. At degree level the students may undertake a project that might include other forms of animation and may also collaborate with game design students.

**Degrees offered:** One-year animation drawing studies foundation program at Level 5 on the Irish National Framework of Qualifications; two-year higher national diploma program at Level 6; two-year top up Bachelor of Arts degree in visual design, animation and game design program at level 8.

**Successful alumni:** Tomm Moore (director, *Song of the Sea*); Cathal Gaffney, (co-founder and CEO of Brown Bag Films); Seamus Maguire (writer and director at Nine Acres Films, former Aardman animator).

## • Pratt Institute

**Founded:** 1887

**Location:** Brooklyn, N.Y.

**Number of students:** About 4,700 overall;

220 in animation programs.

**Relevant programs:** 3D animation, 2D animation, stop-motion and experimental animation.

**Degrees offered:** Master of Fine Arts (two years); Bachelor of Fine Arts (four years).

**Successful alumni:** Brett Purlal, animator at ILM; Michael DiComo, digital production supervisor at ILM; Tim Cheung, who directed computer-animation efforts on *Shrek*.

## • Ringling College of Art and Design

**Founded:** 1931

**Location:** Sarasota, Fla.

**Number of students:** 1,300 overall; 225 in animation programs.

**Relevant programs:** Focus on 3D character animation; also traditional animation, character and environment design, story, modeling, texturing, animation, lighting, rendering, compositing, and editing.

**Degrees offered:** Bachelor of Fine Arts in computer animation.

**Successful alumni:** Kevin Temmer, Blue Sky Studios; Michael Bidinger, Pixar, winner of award for Best Computer Animated Short by SIGGRAPH; Joon Soo Song, LAIKA and Blizzard Entertainment.

## • SAE Institute Cape Town

**Founded:** SAE in 1976, Cape Town campus in 2008

**Location:** Cape Town, South Africa (53 SAE Campuses in 27 countries)

**Relevant programs:** Animation, visual effects.

**Degrees offered:** Higher Certificate in Animation and VFX (one year).

## • School of Visual Arts

**Founded:** 1947

**Location:** New York City

**Number of students:** 4,000 overall;

270 in animation programs

**Relevant programs:** Focus on traditional animation, with an emphasis on drawing skills. Also teaches computer animation in a newly renovated studio and gives students an option to work in stop motion and experimental animation.

**Degrees offered:** BFA, MA, MAT, MFA, MPS.

**Successful alumni:** Alex Kupershmidt (animator, *Aladdin*, *The Lion King*, *The Princess and the Frog*), Tom Sito (animator, *Beauty and the Beast*, *The Lion King*, *The Little Mermaid*) and Rebecca Sugar (creator, *Steven Universe*; storyboard artist, *Adventure Time*).

## • Sheridan College

**Founded:** 1967

**Location:** Oakville, Ontario, Canada

**Number of students:** 19,827 overall; 605 in animation programs

**Relevant programs:** 2D and 3D animation, stop-motion animation, computer animation, visual effects.

**Degrees offered:** Four-year bachelor of animation program; one-year computer animation post-graduate program; one-year computer animation digital character post-graduate program; and one-year computer animation visual-effects post-graduate program.

**Successful alumni:** Chris Williams (*Big Hero 6*), Dean DeBlois (*How to Train Your Dragon 2*), Graham Annable (*The Boxtrolls*).

## • Swinburne University of Technology

**Founded:** 1908 (as

Eastern Suburbs Technical College)

**Location:** Melbourne, Victoria, Australia

**Relevant programs:** Animation, games, digital media.

**Degrees offered:** Bachelor of Arts in games and interactivity, Bachelor of Arts in digital media, Bachelor of Film and Television in animation (three years).

## • U-Tad University of Technology and Digital Art

**Founded:** 2011

**Location:** Madrid, Spain

**Number of students:** 695

overall, 438 in animation

**Relevant programs:** 2D and 3D animation, advanced acting for 3D animation, creature animation, facial animation, digital modeling, modeling and animation for visual effects, shading and digital lighting, previsualization, fluid simulation, matte painting, particle simulation techniques, advanced physics animation, use of graphic engines and application of VR techniques for videogames, advanced rigging, rendering, digital composition, digital production and pipelines.

**Degrees offered:** Bachelor's degrees in animation or visual design; post-graduate Master's courses in graphic computing and simulation or art and visual design for videogames; an expert program in character design; professional master in 3D lighting and visual effects; master in motion graphics and interactive virtual environments for TV.

**Successful alumni:** Patricia Benedicto Martinez, art director for character design at Legion Entertainment; Nestor Quintana Pena, VFX producer and compositor at El Ranchito; Leire Foguez Carrascosa, software developer at Ilion Animation Studios.

## • Vancouver Institute of Media Arts

**Founded:** 1995

**Location:** Vancouver

**Number of students:** About 200 overall; 80 in animation.

**Relevant programs:** Character Animation in 2D and 3D.

**Degrees offered:** Professional diplomas, with options for degree pathways available through partner universities.

**Successful alumni:** Ryan Hicks, animation director at Electronic Arts; Rahul Dabholkar, animation supervisor at DreamWorks India; Hallis Blaney, animation supervisor at Atomic Cartoons.

## • Vancouver Film School

**Founded:** 1987

**Location:** Vancouver

**Number of students:** 1,572 overall; 360 in animation.

**Relevant programs:** 3D animation, visual effects, modeling, classical animation and concept design.

**Degrees offered:** One-year intensive diploma.

**Successful alumni:** Lino DiSalvo, creative director, Paramount Animation; Claus Pedersen, animator, ILM; Andrew Lawson, animator, Walt Disney Animation Studios.

## • Woodbury University

**Founded:** 1884

**Location:** Burbank, Los Angeles, San Diego.

**Number of students:** 1,781 overall, about 140 in animation.

**Relevant programs:** Hand-drawn and digital 2D animation, 3D computer animation, stop-motion animation.

**Degrees offered:** Bachelor of Fine Arts in animation.

**Successful alumni:** Chris Sasaki, character designer at Pixar; Santino Lascano, background designer on *Adventure Time*; Ross Blocher, training manager at Walt Disney Animation Studios.





# **THE GOTHAM GROUP**

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2015

# Agents To Watch

## Brittany Balbo

**Agency:** United Talent Agency  
**Focus:** Voice actors



### Highlights:

Balbo is well known for placing many A-list stars into major animation franchises, including: Alan Tudyk, Jack McBrayer, Joe Lo Truglio and Mindy Kaling into *Wreck-It-Ralph*; Tudyk into *Frozen* and *Big Hero 6*; Elizabeth Banks, Nick Offerman, Will Forte, Jake Johnson, Cobie Smulders and Keegan Micheal Key into *The LEGO Movie*; and in television, placing Chris Parnell, Spencer Grammer and Sarah Chalke into *Rick and Morty*.

## Joel Begleiter

**Agency:** United Talent Agency  
**Focus:** TV literary and packaging



**Highlights:** Begleiter is known for representing top names in animation to help package series such as *Bob's Burgers* and *Archer*. Begleiter represents numerous creators and showrunners working in animation such as Adam Reed & Matt Thompson (*Archer*); Jackson Publick & Doc Hammer (*The Venture Bros.*); Dave Willis (*Aqua Teen Hunger Force*, *Squidbillies*, *Your Pretty Face Is Going to Hell*); Justin Roiland (*Rick & Morty*); Seth Green & Matt Senreich (*Robot Chicken*, *Supermansion*); Zeb Wells (*Supermansion*); Jim Dauterive (*Bob's Burgers*) and Alex Hirsch (*Gravity Falls*).

## Kelly Calder

**Agency:** Natural Talent  
**Focus:** Animation talent



### Highlights:

Calder is a co-owner at Natural Talent, one of the largest agencies representing creators, producers, directors, writers and animators. Calder began her career at Universal Television and worked her way up through the business affairs department, learning the ins-and-outs of the animation business before embarking on a career as an agent. She and partner Donna Felten launched Natural Talent in 1998.

## Bob Coleman

**Agency:** Digital Artists Agency  
**Focus:** Visual-effects artists



**Highlights:** Coleman founded Digital Artists Agency in Los Angeles in 1998 to represent artists for work in feature, commercial and related fields. With a roster of visual-effects talent that includes Academy Award, VES Award and Emmy Award winners, DAA continues to be the pre-eminent below-the-line agency, exclusively representing visual-effects artists for feature films, entertainment television and television commercials.

## Tim Curtis

**Agency:** William Morris Endeavor  
**Focus:** Voice actors



### Highlights:

Curtis is a partner at WME and oversees the agency's voiceover department. Curtis has placed hundreds of actors in projects and helped package talent for some of the most successful animated franchises of all time.

## Lucy Fawcett

**Agency:** Sheil Land Associates  
**Focus:** Writers in the U.K.



**Highlights:** Fawcett heads the film, TV and stage department at Sheil Land Associates, a boutique literary agency in London representing fiction and non-fiction authors and screenwriters. She represents authors' rights and also screenwriters working in all areas of scripted material. One of her areas of expertise is animation; including representation of The Brothers McLeod and animation creators such as Alan Gilbey and Dan Berlinka.

## Donna Felton

**Agency:** Natural Talent  
**Focus:** Animation talent



**Highlights:** Felton is the co-owner of Natural Talent, serving as CEO and as a licensed agent for the company. Felton began her career in

the domestic distribution department at Lorimar. She eventually worked in the business affairs department at Universal Family Entertainment, where she developed her working relationship with Kelly Calder, her best friend since middle school. Felton and Calder founded Natural Talent in 1998.

## Daisybelle Ferreira

**Agency:** Soho Editors



**Focus:** Editors, motion graphics and visual-effects artists, color graders, audio professionals and directors.

**Highlights:** Ferreira is talent director at Soho Editors, representing more than 250 of the best and brightest talent in post-production. She also assembled a team of motion graphics artists to deliver content related to the 2014 FIFA World Cup in Brazil as project manager of the event's interactive worldwide app.

## Tina Horwitz

**Agency:** Vanguard Artists  
**Focus:**



Showrunners, writers and directors in Canada

**Highlights:** Horowitz founded Vanguard in 2002, and it has become a leader in representing Canada's most sought-after showrunners, screenwriters and directors. It represents such talent as the creators of *The League of Super Evil* and the



tween series *Dark Oracle*, one of the co-EPs of *King of the Hill*, and writers of such shows as *The Simpsons*, *Inspector Gadget* and *Paw Patrol*.

### Julie Kane Ritsch

**Agency:** Gotham Group

**Focus:** Gotham represents directors, writers, producers, illustrators and artists, as well as book and comics publishers and animation studios

**Highlights:** Since its founding in 1994, Gotham Group has represented animation writers, directors and artists in landing deals for award-winning features like *The Boxtrolls* and *The Book of Life*, and television programs like *The Fairly Odd Parents* and *Star Vs. The Forces of Evil*.



### Sid Kaufman

**Agency:** N.S. Bienstock, a division of United Talent Agency

**Focus:** Licensing

**Highlights:** A 35-year veteran of the licensing and animation industries, Kaufman provides licensing services to a host of characters, celebrities, brands and estates. He has experience in multiple business aspects, having previously been president of merchandising at Universal Studios; operated his own agency, Total Licensing Services; and worked for Nelvana on its brands and MGA on *Bratz*.



### Jon Levin

**Agency:** Creative Artists Agency

**Focus:** Motion picture literary

**Highlights:** For client Neil Gaiman, Levin put together *Coraline* with LAIKA for Universal; partnered clients



Simon Cowell and Animal Logic to produce the first feature-film starring Betty Boop for Sony; and is in the process of bringing *The Breadwinner* to the big screen as Cartoon Saloon's next animated feature.

### Cynthia McLean

**Agency:** SBV Talent

**Focus:** Voice actors

**Highlights:** A veteran of more than 30 years in the agency business and a specialist in animation since 2000, McLean has placed clients on such shows as *Archer*, *Family Guy*, *The Simpsons*, *SpongeBob SquarePants*, *Star Wars Rebels*, *Phineas & Ferb*, *Adventure Time*, *Ben 10*, *Regular Show*, *Uncle Grandpa*, *Turbo FAST* and *The Adventures of Puss in Boots*.



### Bryce Mitchell

**Agency:** Meridian Artists

**Focus:** Animation talent in Canada

**Highlights:** Mitchell has become the go-to agent for animation talent in Canada, well known by all of the production companies, studios and networks and representing the best of the nation's talent.



### Jim Nicolay

**Agency:** Creative Artists Agency

**Focus:** Voice-over actors

**Highlights:** Formed the voice-over department at CAA in 2004, has secured lead voice roles for clients in such hit animated feature film franchises as *Frozen*, *How to Train Your Dragon*, *The LEGO Movie*, *Wreck-It Ralph*, *Rio*, *The Croods*, *Monsters University*, *Cars*, *Hotel Transylvania* and *The Smurfs*.



### Elinor Stanton

**Agency:** VoiceBank

**Focus:** Voice talent

**Highlights:** VoiceBank represents a team of animation specialists whose voices can bring any character to life. Talent includes Marc Silk, Janet James, Tom Clarke Hill and Melissa Sinden, and the agency has landed actors roles on such projects as *Postman Pat*, *Thomas and Friends*, *Bob the Builder*, *Fifi & the Flowertots*, *Dirt Girl*, *Tickety Toc*, *Get Squiggling*, *Muddle Earth* and *Strange Hill High*, as well as in commercials and games.



### Wes Stevens

**Agency:** VOX

**Focus:** Voice actors

**Highlights:** VOX is a 13-year-old talent agency representing scale and celebrity voice-over actors that has worked on nearly every television animated series and many features, including: *Up*, *A Bug's Life*, *Futurama*, *American Dad*, *Adventure Time*, *Duck Dodgers*, *Teen Titans*, *Star Wars Rebels* and *Miles from Tomorrowland*. The agency also works with animation directors and creators to develop their slates in features and television. Notable clients include Ed Asner, J.K. Simmons, John DiMaggio, George Takei, David Hyde Pierce, Craig T. Nelson, Yvette Nicole Brown, Tania Gunadi, Diedrich Bader and Joe Alaskey.



### Amy Stulberg

**Agency:** Vanguard Artists

**Focus:** Family entertainment

**Highlights:** Stulberg became an agent at Vanguard in 2007, and since has championed family entertainment at the company. Vanguard was founded by Tina Horwitz in 2002 and has become a leader in representing Canada's most sought after showrunners, screenwriters and directors.



### Annette van Duren

**Agency:** Annette van Duren Agency

**Focus:** Writers, producers, story editors, executives and artists

**Highlights:** Van Duren is a veteran agent whose clients include Elise Allen, Ann Austen, Chuck Austen, John Derevlany, Robert Hughes, Edward Kay, Craig Miller, Charles-Henri Moarbes, Celeste Moreno, Martin Olson, Mark Palmer, Angela Salt/Stu Harrison – FUN CREW, Dave Skwarczek and Rob Tinkler.



### Carolynne Wyper

**Agency:** SMA Talent

**Focus:** Music

**Highlights:** The U.K.-based SMA has represented the top composers for animation and visual-effects projects including *Ex Machina*, *Planet 51*, *Time Bandits*, *Rarg*, *Tales of Friendship* for Disney; *Noddy in Toyland*; *An Ode to Love*; *Apollo*; *The Rain Collector* and *Schrödinger's Cat*.





2015

# TV Shows

Destined To Be Classics

## Adventure Time

**Created by:** Pendleton Ward  
**Premiere date:** April 5, 2010  
**Network:** Cartoon Network  
**Production company:**



Frederator Studios, Cartoon Network Studios

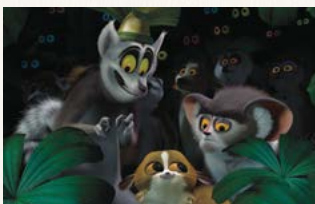
**No. of episodes:** 193 to date.

**Type of animation:** 2D

**Why it's a classic:** No cartoon of the past five years has captured the imaginations – and funny bones – of kids and adults as completely and originally as *Adventure Time*.

## All Hail King Julien

**Executive produced by:** Bret Haaland and Mitch Watson  
**Premiere date:** Dec. 19, 2014  
**Network:** Netflix  
**Production company:**



DreamWorks Animation Television

**No. of episodes:** 10 to date

**Type of animation:** CGI

**Why it's a classic:** Fast paced, fun and funny, *Julien* hits all the right creative notes with feature-quality looks.

## The Amazing World of Gumball

**Created by:** Ben Bocquelet  
**Premiere date:** May 3, 2011  
**Network:** Cartoon Network  
**Production company:**



Cartoon Network Development Studio Europe

**No. of episodes:** 112

**Type of animation:** 2D, puppetry, CGI and more.

**Why it's a classic:** Coming out of CN's effort to develop more shows outside the U.S., this series finds a universally appealing tone in its ever-changing animation styles, family themes and plenty of laughs for viewers old and young.

## Angry Birds Toons

**Created by:** Mikael Hed, Lauri Konttori, Mikko Polia  
**Premiere date:** March 16, 2013  
**Network:** ToonsTV  
**Production company:**



Rovio

Entertainment, Toon City, Atomic Cartoons

**No. of episodes:** 78

**Type of animation:** 2D

**Why it's a classic:** A classic example of a show that plays to its strengths – *Angry Birds Toons* retains the simple pleasures of the game it's based on without overstaying its welcome.

## Attack on Titan

**Created by:** Hajime Isayama  
**Premiere date:** April 6, 2013  
**Network:** SBS 2  
**Production company:**



Wit Studio

Production I.G.

**No. of episodes:** 30

**Type of animation:** 2D

**Why it's a classic:** A dark world, appealing characters and amazing design have combined to make this a seminal breakout hit in markets far beyond its Japanese origins.

## Bob's Burgers

**Created by:** Lauren Bouchard  
**Premiere date:** Jan. 9, 2011  
**Network:** Fox  
**Production company:**



Wilo

Productions, Buck & Millie Productions, Bento Box Entertainment, 20<sup>th</sup> Century Fox Television

**No. of episodes:** 88

**Type of animation:** 2D

**Why it's a classic:** *Bob's Burgers* has elements of realism and pessimism that, in equal numbers, make it extremely funny and completely different from its Fox network colleagues.

## BoJack Horseman

**Created by:** Raphael Bob-Waksberg  
**Premiere date:** Aug. 22, 2014  
**Network:** Netflix  
**Production company:**



The Tornante Co., Shadowmachine Films

**No. of episodes:** 11

**Type of animation:** 2D

**Why it's a classic:** This original Netflix series offers a biting indictment of the current culture's obsession with celebrity, gossip and hero worship in the digital age – using, of course, talented celebrity voices.

## Calimero

**Created by:** Nino Pagot, Toni Pagot and Ignazio Colnaghi  
**Premiere date:** Oct. 7, 2014  
**Network:** TF1  
**Production company:**



Gaumont Animation

**No. of episodes:** 104

**Type of animation:** CGI

**Why it's a classic:** This Japanese classic graduated to a new level thanks to the efforts of French producer Gaumont Animation, which has updated and broadened the show without losing any of its basic appeal.

## Doc McStuffins

**Created by:** Chris Nee  
**Premiere date:** March 17, 2012  
**Network:** Disney Junior  
**Production company:**



Brown Bag

Films, Avamar

**No. of episodes:** 78

**Type of animation:** CGI

**Why it's a classic:** Another game changer, this time proving the message that skin color is no barrier to kids achieving their dreams, which is also a success in ratings and in merchandising.



## Gravity Falls

**Created by:** Alex Hirsch  
**Premiere date:** June 15, 2012  
**Network:** Disney Channel, Disney XD  
**Production company:** Disney Television Animation  
**No. of episodes:** 31 to date  
**Type of animation:** 2D  
**Why it's a classic:** *Gravity Falls* fans are among the most passionate – and patient – around. The show's entertainment value goes far beyond the obvious, thanks to its growing and compelling mythology.



## Masha and the Bear

**Created by:** Oleg Kuzovkov  
**Premiere date:** Jan. 7, 2009  
**Network:** Russia and Carousel  
**Production company:** Animaccord Studios  
**No. of episodes:** 48 to date  
**Type of animation:** CGI  
**Why it's a classic:** Sharp storytelling that transcends language barriers and beautiful animation have made this a global hit sure to be much imitated.



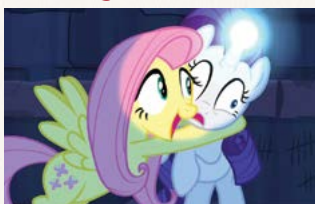
## Mike Tyson Mysteries

**Developed by:** Hugh Davidson  
**Premiere date:** Oct. 27, 2014  
**Network:** Adult Swim  
**Production company:** Warner Bros. Animation, Williams Street  
**No. of episodes:** 10  
**Type of animation:** 2D  
**Why it's a classic:** It's an homage to animation of the past and yet completely modern; absurdly silly yet very smart; and the real-life exploits of Mike Tyson somehow make it all completely believable at the same time.



## My Little Pony: Friendship Is Magic

**Created by:** Lauren Faust  
**Premiere date:** Oct. 10, 2010  
**Network:** The Hub, Discovery Family  
**Production company:** Studio B Productions, DHX Media, Hasbro Studios  
**No. of episodes:** 99 to date  
**Type of animation:** 2D  
**Why it's a classic:** Honesty and good storytelling are the keys to this show's huge success, making it so much more than a toy tie-in and worthy of the affection its fans – even the bronies – lavish upon it.



## Peg + Cat

**Created by:** Jennifer Oxley and Billy Aronson  
**Premiere date:** Oct. 7, 2013  
**Network:** PBS Kids  
**Production company:** Feline Features, The Fred Rogers Co., 9 Story Entertainment, 9 at 7 Productions  
**No. of episodes:** 34  
**Type of animation:** 2D  
**Why it's a classic:** In addition to its charming visuals, *Peg + Cat* successfully sets out to disprove the idea that girls can't be good at math with an entertaining flair that makes learning as fun as it can be.



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continued from page 55

## Phineas and Ferb

### Created by:

Dan Povenmire  
and Jeff  
"Swampy"  
Marsh

### Premiere date:

Aug. 17, 2007

### Network:

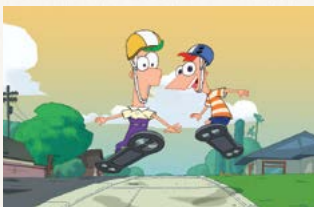
Disney Channel,  
Disney XD

**Production company:** Disney Television Animation

**No. of episodes:** 222

**Type of animation:** 2D

**Why it's a classic:** Was there ever a more fun use of "104 days of summer" than to spend it with as positive a pair as this? We think not.



## Regular Show

### Created by:

J.G. Quintel

### Premiere date:

Sept. 6, 2010

### Network:

Cartoon  
Network

### Production company:

Cartoon Network Studios

**No. of episodes:** 187 to date

**Type of animation:** 2D

**Why it's a classic:** Slacking off achieves a new level of artistry with Mordecai and Rigby and their goofy friends, giving a modern definition for offbeat animated series.



## Rick and Morty

### Created by:

Justin Roiland  
and Dan  
Harmon

### Premiere date:

Dec. 2, 2013

### Network:

Adult  
Swim

### Production company:

Justin Roiland's Solo Vanity Card  
Productions, Harmonious Claptrap, Starburns Industries,  
Rick and Morty LLC.

**No. of episodes:** 11 to date.

**Type of animation:** 2D

**Why it's a classic:** Some folks find the voice of Rick off-putting, but there's certainly no character like him on TV in any medium – and he's perfectly complemented by the over-anxious Morty and the just plain fun weirdness of the plots.



## Sarah and Duck

### Created by:

Sarah Gomes  
Harris and Tim  
O'Sullivan

### Premiere date:

Feb. 18, 2013

### Network:

CBeebies

### Production company:

Karrot Entertainment

**No. of episodes:** 80 to date

**Type of animation:** 2D

**Why it's a classic:** Nominally aimed at preschoolers, this British series' many charms has earned it fans both young and old.



## Sid the Science Kid

### Created by:

The Jim Henson  
Co.

### Premiere date:

Sept. 1, 2008

### Network:

PBS

### Kids

### Production company:

The  
Jim Henson Co.

**No. of episodes:** 68

**Type of animation:** CGI

**Why it's a classic:** Sid is like a kids' version of Carl Sagan – fun and educational – earning the show an audience that has veered into territory like live shows in leading the way for modern edutainment.



## Star vs. The Forces of Evil

### Created by:

Daron Nefcy

### Premiere date:

Jan. 18, 2015

### Network:

Disney XD

### Production company:

Disney  
Television  
Animation

**No. of episodes:** 10 to date

**Type of animation:** 2D

**Why it's a classic:** Star's adventures on earth are truly young at heart – full of all the mischief, insanity and sweetness of cartoon doodles made on the margins of a middle school textbook.



## Steins;Gate

### Directed by:

Hiroshi  
Hamasaki and  
Takuya Sato

### Premiere date:

April 6, 2011

### Production company:

White Fox

**No. of episodes:** 25

**Type of animation:** 2D

**Why it's a classic:** Time travel is a popular idea that's almost never as convincingly executed as it is in this super-tight, mind-boggling, clever and beautifully animated anime.



## Steven Universe

### Created by:

Rebecca Sugar

### Premiere date:

July 27, 2013

### Network:

Cartoon  
Network

### Production company:

Cartoon  
Network Studios, Sunmin Animation, Rough Draft

**No. of episodes:** 57 to date

**Type of animation:** 2D

**Why it's a classic:** It's funky childhood nostalgia mixed with some cosmic flash on the surface, but it's powered by real heart.



## TRON Uprising

### Developed by:

Edward  
Kitsis and Adam  
Horowitz

### Premiere date:

May 18, 2012

### Network:

Disney XD

### Production company:

Sean  
Bailey Productions, Disney Television Animation

**No. of episodes:** 19

**Type of animation:** CGI

**Why it's a classic:** This was the *Tron* follow-up fans wanted – fast-paced, visually striking and innovatively produced.



## Tumble Leaf

### Created by:

Drew Hodges  
and Kelli Bixler

### Premiere date:

May 23, 2014

### Network:

Amazon  
Streaming Video

### Production company:

Amazon Studios

**No. of episodes:** 26 to date

**Type of animation:** CGI

**Why it's a classic:** Not only is *Tumble Leaf* leading the charge for Amazon into the kids entertainment space, it's doing so with style and quality – as indicated by its five Daytime Creative Arts Emmys victories in 2015.



## Young Justice

### Created by:

Brandon Vietti,  
Greg Weisman

### Premiere date:

Nov. 26, 2010

### Network:

Cartoon  
Network

### Production company:

Warner Bros. Animation, DC Entertainment

**No. of episodes:** 46

**Type of animation:** 2D

**Why it's a classic:** This superhero series had a rare depth and breadth to its storytelling and character development, and its cancelation after two seasons still stings for many fans.





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2015

# Animated B.O. Champs

## Of All Time

### Frozen

#### Studio:

Walt Disney Animation Studios

#### Directed

by: Christopher Buck and Jennifer Lee

Release date: Nov. 22, 2013

Domestic gross: \$401 million

Foreign gross: \$873 million

Worldwide total: \$1.3 billion



### Toy Story 3

#### Studio:

Pixar Animation Studios

#### Directed

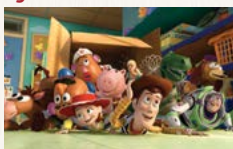
by: Lee Unkrich

Release date: June 18, 2010

Domestic gross: \$415 million

Foreign gross: \$648 million

Worldwide total: \$1.1 billion



### The Lion King

#### Studio:

Walt Disney Animation Studios

Directed by: Roger Allers and Rob Minkoff

Release date: June 15, 1994

Domestic gross: \$423 million

Foreign gross: \$565 million

Worldwide total: \$987 million



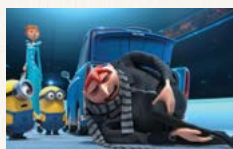
### Despicable Me 2

#### Studio:

Illumination Entertainment

#### Directed

by: Pierre Coffin and Chris



Renaud

Release date: July 3, 2013

Domestic gross: \$368 million

Foreign gross: \$603 million

Worldwide total: \$971 million

### Finding Nemo

#### Studio:

Pixar Animation Studios

#### Directed

by: Andrew Stanton and Lee Unkrich

Release date: May 30, 2003

Domestic gross: \$381 million

Foreign gross: \$556 million

Worldwide total: \$937 million



### Shrek 2

#### Studio:

DreamWorks Animation

Directed by: Andrew Adamson, Kelly Asbury and Conrad Vernon

Release date: May 19, 2004

Domestic gross: \$441 million

Foreign gross: \$479 million

Worldwide total: \$920 million



### Ice Age: Dawn of the Dinosaurs

#### Studio:

Blue Sky Studios

#### Directed

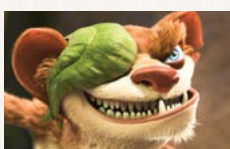
by: Carlos Saldanha

Release date: July 1, 2009

Domestic gross: \$197 million

Foreign gross: \$690 million

Worldwide total: \$887 million



### Ice Age: Continental Drift

#### Studio:

Blue Sky Studios

#### Directed

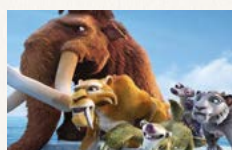
by: Steve Martino, Michael Thurmeier

Release date: July 13, 2012

Domestic gross: \$161 million

Foreign gross: \$716 million

Worldwide total: \$877 million



### Shrek the Third

#### Studio:

DreamWorks Animation

#### Directed

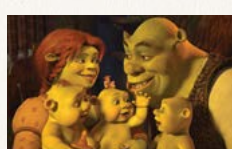
by: Chris Miller

Release date: May 18, 2007

Domestic gross: \$323 million

Foreign gross: \$476 million

Worldwide total: \$799 million



### Shrek Forever After

#### Studio:

DreamWorks Animation

Directed by: Mike Mitchell

Release date: May 21, 2010

Domestic gross: \$239 million

Foreign gross: \$514 million

Worldwide total: \$753 million

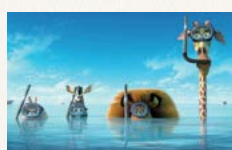


### Madagascar 3: Europe's Most Wanted

#### Studio:

DreamWorks Animation

Directed by: Eric Darnell, Tom McGrath and Conrad Vernon



Release date: June 8, 2012

Domestic gross: \$216 million

Foreign gross: \$531 million

Worldwide total: \$747 million

### Monsters University

#### Studio:

Pixar Animation Studios

#### Directed

by: Dan Scanlon

Release date: June 21, 2013

Domestic gross: \$268 million

Foreign gross: \$475 million

Worldwide total: \$744 million



### Up

#### Studio:

Pixar Animation Studios

#### Directed

by: Pete Docter and Bob Peterson

Release date: May 29, 2009

Domestic gross: \$293 million

Foreign gross: \$438 million

Worldwide total: \$731 millions



### Kung Fu Panda 2

#### Studio:

DreamWorks Animation

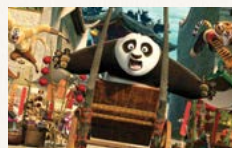
Directed by: Jennifer Yuh Nelson

Release date: May 26, 2011

Domestic gross: \$165 million

Foreign gross: \$500 million

Worldwide total: \$667 million





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us

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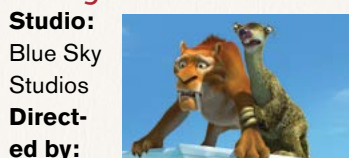
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#animacionmx



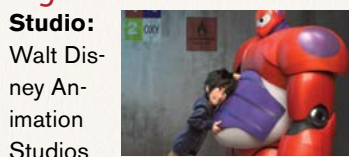
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## Ice Age: The Meltdown



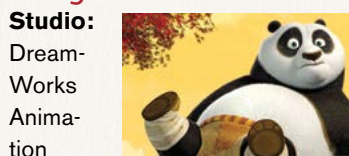
**Studio:** Blue Sky Studios  
**Directed by:** Carlos Saldanha  
**Release date:** March 31, 2006  
**Domestic gross:** \$195 million  
**Foreign gross:** \$466 million  
**Worldwide total:** \$661 million

## Big Hero 6



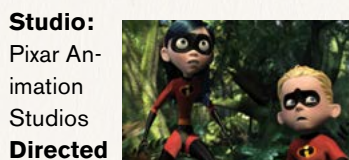
**Studio:** Walt Disney Animation Studios  
**Directed by:** Don Hall and Chris Williams  
**Release date:** Nov. 7, 2014  
**Domestic gross:** \$223 million  
**Foreign gross:** \$430 million  
**Worldwide total:** \$562 million

## Kung Fu Panda



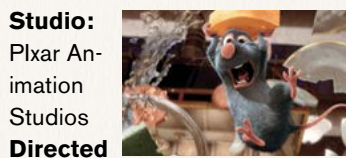
**Studio:** DreamWorks Animation  
**Directed by:** Jonathan Aibel and Glen Berger  
**Release date:** June 6, 2008  
**Domestic gross:** \$215 million  
**Foreign gross:** \$416 million  
**Worldwide total:** \$632 million

## The Incredibles



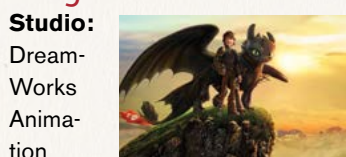
**Studio:** Pixar Animation Studios  
**Directed by:** Brad Bird  
**Release date:** Nov. 5, 2004  
**Domestic gross:** \$261 million  
**Foreign gross:** \$370 million  
**Worldwide total:** \$631 million

## Ratatouille



**Studio:** Pixar Animation Studios  
**Directed by:** Brad Bird  
**Release date:** June 29, 2007  
**Domestic gross:** \$206 million  
**Foreign gross:** \$417 million  
**Worldwide total:** \$623 million

## How to Train Your Dragon 2



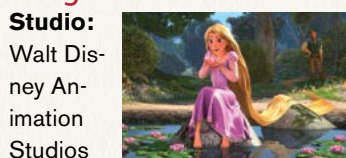
**Studio:** DreamWorks Animation  
**Directed by:** Dean DeBlois  
**Release date:** June 13, 2014  
**Domestic gross:** \$177 million  
**Foreign gross:** \$442 million  
**Worldwide total:** \$619 million

## Madagascar: Escape 2 Africa



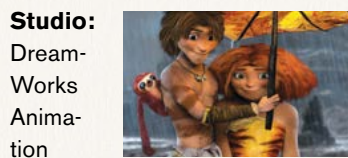
**Studio:** DreamWorks Animation  
**Directed by:** Eric Darnell and Tom McGrath  
**Release date:** Nov. 7, 2008  
**Domestic gross:** \$180 million  
**Foreign gross:** \$424 million  
**Worldwide total:** \$604 million

## Tangled



**Studio:** Walt Disney Animation Studios  
**Directed by:** Nathan Greno and Byron Howard  
**Release date:** Nov. 24, 2010  
**Domestic gross:** \$201 million  
**Foreign gross:** \$391 million  
**Worldwide total:** \$592 million

## The Croods



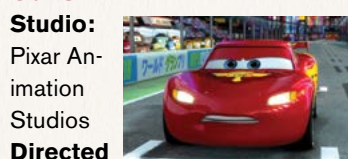
**Studio:** DreamWorks Animation  
**Directed by:** Kirk De Micco and Chris Sanders  
**Release date:** March 22, 2013  
**Domestic gross:** \$187 million  
**Foreign gross:** \$400 million  
**Worldwide total:** \$587 million

## Monsters, Inc.



**Studio:** Pixar Animation Studios  
**Directed by:** Pete Docter, David Silverman and Lee Unkrich  
**Release date:** Nov. 2, 2001  
**Domestic gross:** \$290 million  
**Foreign gross:** \$273 million  
**Worldwide total:** \$563 million

## Cars 2



**Studio:** Pixar Animation Studios  
**Directed by:** John Lasseter and Brad Lewis  
**Release date:** June 24, 2011  
**Domestic gross:** \$191 million  
**Foreign gross:** \$368 million  
**Worldwide total:** \$560 million

## Puss in Boots



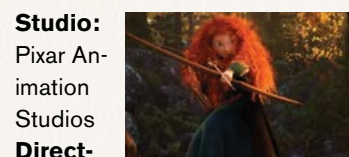
**Studio:** DreamWorks Animation  
**Directed by:** Chris Miller  
**Release date:** Oct. 28, 2011  
**Domestic gross:** \$149 million  
**Foreign gross:** \$406 million  
**Worldwide total:** \$555 million

## Despicable Me



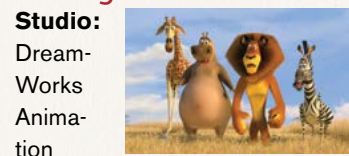
**Studio:** Illumination Entertainment  
**Directed by:** Pierre Coffin and Chris Renaud  
**Release date:** July 9, 2010  
**Domestic gross:** \$252 million  
**Foreign gross:** \$292 million  
**Worldwide total:** \$543 million

## Brave



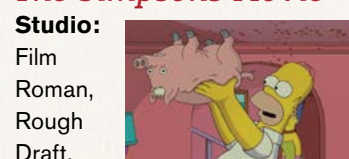
**Studio:** Pixar Animation Studios  
**Directed by:** Mark Andrews and Brenda Chapman  
**Release date:** June 22, 2012  
**Domestic gross:** \$237 million  
**Foreign gross:** \$302 million  
**Worldwide total:** \$539 million

## Madagascar



**Studio:** DreamWorks Animation  
**Directed by:** Eric Darnell and Tom McGrath  
**Release date:** May 27, 2005  
**Domestic gross:** \$194 million  
**Foreign gross:** \$339 million  
**Worldwide total:** \$533 million

## The Simpsons Movie



**Studio:** Film Roman, Rough Draft, AKOM, Gracie Films  
**Directed by:** David Silverman  
**Release date:** July 27, 2007  
**Domestic gross:** \$183 million  
**Foreign gross:** \$344 million  
**Worldwide total:** \$527 million

Source: BoxOfficeMojo.com



# Congratulations on 250 Issues from Sarah & Duck



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Photo by Ema Peter  
Drawings by Erika Schnellert







# Anecy 2015

Toasting women in animation, Spanish flair and MIFA's 30th anniversary.

**T**his month, more than 7,000 creatives, professionals and other luminaries of the global animation industry will once again convene on a romantic lakeside spot in the Rhone-Alpes for the 2015 **Anecy International Animation Film Festival**. Running June

15-20, the renowned event will offer up an expertly curated selection of animated shorts, features, exhibitions and opportunities to mingle as it celebrates its return to the renovated Bonlieu after two years. Here is a taste of what will be on offer as the festival organizers finalize their plans:

"First of all, the poster is paying tribute to animation: the hands, wearing old gloves from the days of the first cartoons, are making shadow puppets, one of the first shapes ever projected and as old as mankind itself. This rabbit shadow puppet is my tribute to the Anecy Festival public. After 20 years of regular visits to the festival, I've heard this unique and very enthusiastic chant from the public of '*Le lapin ... Le lapin!*' many times. The hands that are making the shadow puppets are a woman's. She is the main element of the poster because Anecy 2015 is dedicated to *women*. This woman, dressed in red against a yellow background, is a flamenco dancer ... because this year's guest country is my neighbor, Spain."



– Portuguese animator Regina Pessoa (*Tragic Story with Happy Ending*) on her "Curves and Shadow" design for this year's official festival poster.



## Vive les 'Animateuses'

The Annecy organizers have taken a step to atone for the animation "boys' club" and its history of marginalizing women by boldly dedicating this year's edition to the heroines of the medium. Receiving this year's Honorary Cristal is **Florence Mialhe** (*First Sunday in August, Conte de quartier*), whose particular "film painting" style and poetic storytelling have earned her awards and acclaim for more than 20 years.

This is also the first year the festival has an exclusively female jury: Director Marge Dean, producer Valerie Schermann and film critic Guillemette Odicino (features); director Isabel Herguera, producer Bonnie Arnold and director Niki Lindroth von Bahr (shorts); president/CEO of the Society for the Development of Cultural Enterprises Monique Simard, CinemaChile executive director Constanza Arena and Tricky Women Festival CEO Waltraud Grausgruber (TV/commissioned); and filmmaker/educator Stacey Steers, festival curator Marina Kozul and Zorobabel co-founder Delphine Renard (graduate/off-limits) perform the 2015 honors.



Florence Mialhe



## Bon Anniversaire, MIFA!

How time flies – this year's three-day International Animation Film Market (June 17-19) marks 30 years of what toon biz types the world over know as MIFA. By the numbers, this year will see 2,450 accredited attendees, 334 buyers and distributors and 513 exhibitors representing 73 different countries – not to mention the 230 pitch projects submitted, a small fraction of the thousands of titles that will be mulled over by decision makers from across the globe during the event.

In addition to the focus on guest country **Spain**, MIFA will present Territory Focus programs on **Mexico**, **Vancouver's** animated history and **France-Quebec** partnership opportunities. The Studio Focus sessions boast big studio names, with **Disney** presenting on "The Art of Character Development," **Cartoon Network** showcasing its in-house shorts program, **Nickelodeon's** spotlight on its Global Animated Shorts Program and more.

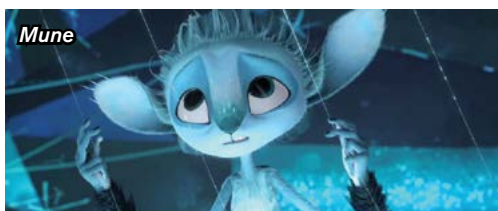


continued from page 63

## The Big Picture

There are simply too many exciting short-format projects to sum up in these pages – but we can try to tackle the expanding features line-up. Salma Hayek's collaborative labor of love **The Prophet** will open the festival.

In competition are **Adama** by Simon Rouby (France), **Avril et le Monde Truque** by Franck Ekinci & Christian Desmares (France/Canada/Belgium),



**Mune**

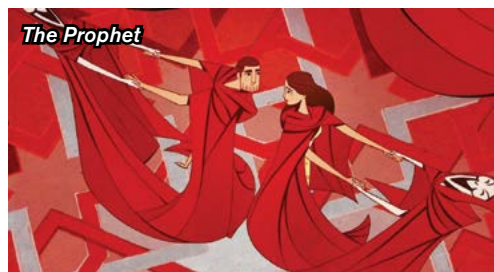


**Pos Eso**

**Mune** by Alexandre Heboyen & Benoit Philippon (France), **Pos eso** by Sam Orti (Spain), **Sabogal** by Juan Jose Lozano & Sergio Mejia Forero (Colombia), **Sarusuberi: Miss Hokusai** by Keiichi Hara (Japan), **The Case of Hana & Alice** by Shunji Iwai (Japan) and **Tout en haut du monde** by Remi Chaye (Denmark/France).

Disney-Pixar will encore its Cannes premiere of **Inside Out**, as well as offering a sneak peek at **Zootopia** and

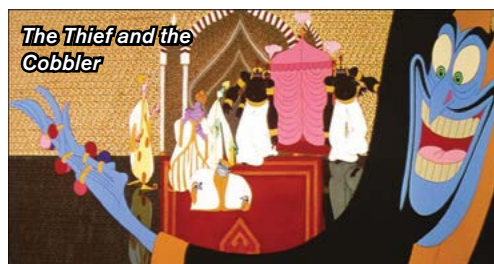
footage from **The Good Dinosaur**. More eclectic screenings include **Ghost in the Shell: The Movie** from Kazuchika Kise and Kazuya Nomura, animated documentary **Magic Mountain**, the resurrection of Richard Williams' **The Thief and the Cobbler**, a preview of Folimage's **Phantom Boy** and the first act of Ankama's debut feature **Dofus – Book 1: Julith**.



**The Prophet**



**Miss Hokusai**



**The Thief and the Cobbler**

## Get with the Program

With more than 200 films across its official selection categories – not to mention out-of-competition screenings – attendees will get a small taste of how hard it was to narrow down the 2,000-plus submissions. Special programming this year will highlight the work of women animators, as well as student films from Gobelins paying tribute to some of the genre's most important female figures. This edition also sees the return of a "guest country," and the festival will pay tribute to work from Spain with eight programs, a DVD book and more. Of course, you have to experience the summer ambience of a viewing at one of the four outdoor screens! ☞



*Sangre de Unicornio*,  
Alberto Vazquez (Spain)



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# E3 2015: Experience the Evolution



The Entertainment Software Association returns to the Los Angeles Convention Center June 16-18 with the world's premier console, computer and mobile gaming exposition. Visit [e3expo.com](http://e3expo.com) for more information.

## Watch List

Expect key announcements from the major players at the year's most hotly anticipated gaming press conferences before the show floor opens.

### Sunday June 14:

**Bethesda** 6:30 p.m.

### Monday June 15:

**Microsoft** 9:30 a.m.

**Electronic Arts** 1 p.m.

**Ubisoft** 3 p.m.

**Sony** 6 p.m.

### Tuesday June 16:

**Nintendo** 9 a.m.

**Square Enix** 10 a.m.

**PC Gaming Show** 5 p.m.

## Fresh Meat

International publisher and developer **Bethesda** is holding a dedicated showcase for the first time. The acclaimed studio – part of the ZeniMax Media family – is based in Rockville, Md. Some of its best known titles include blockbuster franchises such as *Quake*, *The Elder Scrolls*, *Fallout*, *Wolfenstein* and *Rage*. The highlight of Bethesda's press event will be the world premiere gameplay reveal of its upcoming reboot of classic first-person shooter **Doom**.



## Focus on PC Games

Chipmaker AMD and *PC Gamer* magazine are putting on E3's first-ever **PC Gaming Show** this year. The event is being hosted by eSports' Sean Plott and will feature talks by *DayZ* creator Dean Hall and *Gears of War* designer Cliff Bieszinski as well as participating developers ArenaNet (*Guild Wars*), Blizzard Entertainment, Bohemia Interactive, CCP Games (*Eve Online*), Cloud Imperium Games, Creative Assembly (*Total War*), Devolver Digital, Frictional Games (*SOMA*), Frontier Developments (*Zoo Tycoon*), Fullbright (*Gone Home*), Humble Bundle, Nexon (*Maple Story*), Obsidian, Paradox Interactive, Pixel Titans (*Strafe*), SCS Software (*Euro Truck Simulator*), Splash Damage (*Dirty Bomb*), Square Enix and Tripwire Interactive.

## Hit List

Don't get lost in the noise, plot your course to these exhibitors with animation ties:

**BANDAI NAMCO** MR 301A-303B

**Capcom USA** 2423

**Disney Interactive** 2023

**Konami Digital Ent.** 2401

**Machinima, Inc.** OFMR 4000

**Mattel** MR 516

**Nintendo of America** 4822,

5244, 5644

**NVIDIA** MR 309, 2823

**SEGA Games USA** 5234

**Sony Computer Ent. America**

MR 504, 506, 507; 4044, 4144, 4522

**Warner Bros. Interactive Ent.**

1637

## To Infinity, and Beyond!

Be sure to check out the latest from **Disney Interactive**, which has fun upcoming sets for the **Disney Infinity 3.0** platform. Topping the list are the **Star Wars: Twilight of the Republic** and *Rise of the Empire* sets as well as the playset for Pixar's summer flick *Inside Out*. Out this fall, *Twilight of the Republic* is the first of a planned trio of *Star Wars* titles for Infinity, and takes advantage of the more responsive 3.0 edition with slick lightsaber-wielding action. The game world is co-developed by Ninja Theory and Avalanche Software, and the playset will ship with Anakin Skywalker and Ahsoka Tano figures, with Yoda, Darth Maul and Obi-Wan available separately.



## Take It to the Max

If reliving your favorite visual-effects-fueled blockbuster is more your style, **Warner Bros. Interactive** has you covered with the new **Mad Max** game, based on George Miller's *Fury Road* sequel and due out Sept. 1. Developed by Avalanche Studios, *Mad Max* is an open-world driving game that combines vehicular mayhem with melee-style fighting. Single players inhabit Max himself in a personally customized ride which you can upgrade as you stumble upon – or liberate from your enemies – new gear. Smacking down regional bosses opens up new quests in their territories, and finding new ways to make things go “boom” offers plenty of entertainment value.





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# Growth Spurt

Celebrating its 10th anniversary, Cyber Group Studios has more than a dozen toons in production or development – and has landed shows in the U.S. By Tom McLean.

**A**niversaries are always fun to celebrate, but as Cyber Group Studios is finding out, it's much more fun to do so when your anniversary year is your most successful to date.

In the past year, the Paris-based studio – celebrating its 10<sup>th</sup> anniversary in 2015 – has seen tremendous growth in international sales and digital. Cyber Group Studios CEO Pierre Sissmann says the studio has expanded its sales all over the world and now boasts around 150 clients worldwide. Its digital business has been growing rapidly based on the strength of the

catalog of about a thousand half-hours of programming.

And, perhaps most satisfying, the studio's shows have sold to America, with the preschool series *Zou* airing in the United States on Sprout as well as on Hulu and PlayKids TV, while *Mademoiselle Zazie* and *Ozie Boo* are streaming on Splash Entertainment's free VOD platform Kabillion.

"For us it was a big move as a French producer to get into North America," says Sissmann.

Building on his experience in marketing at Sony Music and with Disney helping, among

other things, found and run Disney Channel France, Sissmann started Cyber Group Studios 10 years ago with five people working in three rooms. Now the company has more than 200 employees and occupies its own building in Paris.

The company made a big bet about three years ago by expanding its presence in the preschool space, where it first found success, as well as expanding into shows for older children, in the 4-6 and 6-12 demographics.

Now the studio has at least 15 shows either in production or in development – and more





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Gilbert and Allie



continued from page 68



that it's handling distribution on.

Arguably the studio's flagship program is *Zou*, about a young zebra and his family, based on the children's books by Michel Gay. The 52 x 10 min. first season was followed up with a second, which began airing just a few months ago and is being prepped for international broadcasts later this summer. A third season has already been requested, with writing set to begin over the summer, Sissmann says.

Also in production is the preschool series *Mia*, which has done well in France and has sold into more than 20 countries; and *Ozie Boo*, the studio's first production, which still sells well.

### Aging Up

But it's the older kids demographic where Cyber Group has made its biggest moves.

The studio's biggest project for ages 6-12 is *Zorro: The Chronicles*, which will start being delivered this summer to original commissioners France Televisions and RAI. Sissmann says they started showing finished episodes to international buyers at MIP TV and already have 10 deals for the show.

There is an offer out in the United States for the show, which will have a big launch at MIP Junior in October, complete with a press conference, screening and a party.

Sissmann says he's very proud of the series, which was produced to look like a feature film (on a TV budget) and features more than 100 distinct characters in its first 22-minute

episode. The production also did extensive research to recreate 1820 California, including rebuilding Los Angeles of the era starting with a 1780 map of the nascent city. And that was just the start.

"It was a massive geographic effort," he says. "We worked with Google Maps and we totally modeled the coast of California from Monterey to Los Angeles."

Also in the 6-12 demo, Cyber Group is producing with TF1 Productions a series called *Mini Ninjas*, based on the Square Enix video game, that just began airing; and *Mirette Investigates*, for TF1 and WDR in Germany, a traveling detective comedy starring a 10-year-old sleuth.

For *Mirette*, Cyber Group is working on interactivity, partnering with KD Interactive, makers of the Kurio brand of tablets and phones for kids. That technology that will be presented at Cartoon 360 in Barcelona as an app that allows kids to receive clues and help solve the show's mysteries as they watch.

### The Upcoming Slate

On the development side, Cyber Group is working on the third season of *Zou*; a series with France Televisions called *Pirates Next Door*, based on the books by Jonny Duddle; and a series called *Gilbert and Allie* with Ireland's Brown Bag Films. Both are expected to begin production this year. Another series, a musical show, is in development.

Other shows in development include *Boubouh*, for ages 4-6, and *Enchanted Sisters*, for girls 6-8, both with The Jim Henson Co.; preschool series *Gigantosaurus*, also based on a Duddle book and set to be presented at Cartoon Forum; and a CGI version of *Tom Sawyer* that, like *Zorro*, will have a big story and mix 2D and 3D animation.

Cyber Group also is distributing a couple of shows: *G-Fighters*, an action series for boys 6-12; and *The Long, Long Holiday*, a series from Les Armateurs of *The Triplets of Belleville* and *Ernest and Celestine* fame about World War II from children's point of view.

The company's double-digit growth in the digital space has been a rewarding payoff for the investments the company has made along the way into its programs, says Sissmann. "It fuels the rest of the company by bringing us additional revenues, but it also validates our strategy, which was to produce series that will live for renewal, which is why – except for one small series, which is the first series we did – everything from 2006 on was produced in HD and we're now producing in 4K."

Sissmann credits the company's growth to a number of factors, including building from within, investing in the quality of the shows and learning from mistakes.

"The philosophy of the company is to try to go further with the best people, the best partners and to be learning all the time," he says. "I like opening new doors. I like challenging our team. I like challenging myself." ▀



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# Toon Travels

Spring means one thing for animation business pros – trips to conferences in such exotic locales as Cannes, Venice and Stuttgart. By Tom McLean.

Racking up those frequent-flier miles is almost a rite of passage each spring, as animation executives, distributors, and creatives flock to essential business events.

If you couldn't make it – we missed you! – here's an update on what generally went down at MIP TV, Cartoons on the Bay and FMX.

## MIP TV

More than 11,000 delegates from more than 100 countries – including 4,000 buyers – assembled April 13-16 in Cannes, France, for the international television market known as MIP TV.

Packing the Palais des Festivals from top to bottom – and spilling out along the beachfront hotels along the Croisette – MIP TV was nonetheless described by many veterans as slow compared to previous years.

While the meetings flew fast and furious, most of the major deals were announced in advance. Among them:

◇ Paris-based animation producer Millimages secured presales for its non-dialog short format series *Molang* (104 x 3'30") with Tele Quebec (Canada), Disney (Latin America), SVT (Sweden), MTV Oy (Finland) and NRK (Norway). The first 52-episode season will be completed by November, with the second due summer 2016.

◇ Mondo TV Suisse reached an agreement for the co-production and distribution of the fourth season of the animated TV series based on the successful toy characters *YooHoo and Friends*, owned by Aurora. The series will be composed of 52 episodes about 11 minutes each, in 3D CGI.

◇ The French group AB acquired the TV and DVD rights to Toei Animation's *Saint Seiya: Soul of Gold*, the newest chapter in Toei's internationally successful *Saint Seiya* franchise. The channel will simulcast the original version subtitled in French. The online platform Crunchyroll acquired the VOD rights to the series and will broadcast it online in Europe except in France and all the French-speaking European territories. Moreover, a *Soul of Gold* dedicated channel also will be launched for Italian fans on YouTube.

◇ NCircle Entertainment picked up VOD and home video rights in the U.S. and Canada for Russian-produced CG kids series *Alisa Knows*

A "Cannes-do" spirit for animation producers, distributors and buyers of all stripes was in evidence at MIP TV 2015.



*What to Do!* The show is produced by Timur Bekmambetov's Bazelevs Group, Riki Group and Animation Studio Moskva, with one 12-episode season complete and a second in production. NCircle plans to launch the brand in North America early next year.

◇ Paris-based Cyber Group Studios secured new sales for its series across the globe. Top selling CGS shows include *Zou* (104 x 11), which has sold to TVO (Canada), Mediacorp (Singapore) and IRIB (Iran) recently; *Mini Ninjas* (52 x 11), picked up by TV3 (Thailand), Mediacorp (Singapore) and TV5 Monde (worldwide); *The Long, Long Holiday* (10 x 26 or 5 x 50), presold to ZDF (Germany) and DR (Denmark); and *Balloopo* (52 x 11), acquired by Thai PBS (Thailand) and IRIB (Iran). CGS has also closed a raft of package deals for *Animalia* (40 x 24), *Adam's Bakery* (52 x 13), *Raju the Rickshaw* (78 x 7), *Grenadine & Peppermint* (78 x 7), *Mademoiselle Zazie* (78 x 7) and *Mia* (39 x 11) to broadcasters including TV2 (Norway), JKN (Thailand), Mediacorp, IRIB, Pixel TV (Ukraine) and POD Worldwide (Thailand).

## Cartoons on the Bay

Proceedings were noticeably more intimate at the 18<sup>th</sup> Cartoons on the Bay, a festival and professional program held April 16-18 in Venice.

Israel was the guest country, chosen because it is technologically advanced and is home to a large number of tech startups and innovators, said Costanza Escaplon, president of RAI Com. In addition to honoring Albert Hanan Kaminski with a Pulcinella Career Award, a panel explored the nation's animated works with director Liran Kapel, Talit Communications' Ron Isaak, Animix Festival's Dudu Shalita, director Yuval Nathan, Snowball Studios' Yoni Cohen and Israeli diplomat Eldad Golan.

A panel on women in animation featured Lindsay Watson of Animated Women U.K.



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Panelists gather in the gorgeous and historic Salone del Tiepolo at the Palazzo Labia in Venice for the professional program at the 18th edition of Cartoons on the Bay.

continued from page 72

saying there are an estimated 5,000 women in the U.K. working in animation or visual effects.

Mad Entertainment presented its project *Cinderella the Cat: A Mafia Fairytale* and stated it sees a strong audience for animation aimed at young adults.

*The Fashionable World of Victoria and Luisa* won the Pitch Me! contest for pilot episode.

And a spotlight on the animation industry in Italy revealed the nation has 81 production companies, most of which work in television, with 36 producers and 45 service providers. Of those, 44 percent had less than 250,000 euros in revenue.

At the same time, Italy has 22 children's channels – the highest count in Europe – and 11 percent of their programming is from Italy. The discussion on how to rectify the situation grew political, with the presenters comparing the 16 million euro state contribution in Italy to 96 million euros from France. It was proposed that Italy could make more animation than France does with less money, and once the talk turned to the question of whether the event organizer RAI had too much of a monopoly situation, the English translation for press cut out mysteriously ...

Meanwhile, the winners of the Pulcinella Awards, with jury comments, are:

◆ **Preschool TV series:** *Friends*

(*Amigos*), for helping kids to open their minds and face others, respecting their own emotions.

◆ **TV Series for Kids:** *The Owl & Co.* (*La Chouette & Cie*), a simple story able to surprise kids and families with funny characters, good animation and essential dialogue.

◆ **TV Series for Tweens:** *Gypsy Tales* (*Cigánymesék*), for bringing new life to traditional tales, balancing traditional animation and new technology.

◆ **Interactive Animation:** *Evolve*, for using animation to give a great visual impact and make fantasy come true.

◆ **Educational and Social:** *Broken Branches* (*Anafim Shvurim*), to let old memories of Diaspora come alive again, telling a true and difficult story in a very touching way.

◆ **TV Series Pilot:** *Ivan and the Wolf* (*Iwan und der Wolf*), for using colors in an intense way that gives a fantastic dimension from the very beginning of the story.

◆ **Advertising and Promotional:** *Clean Up the World* (*Puliamo Il Mondo*), for promoting an ecological approach through an original mix of documentary and animation, even with a low budget.

◆ **Short Film:** *Autumn Leaves* (*Premier Automne*). This poetic film is a complete creation in both visuals and sound.

◆ **Best European Work:** *The Day Henry Met* (TV Series Pre-school). A fresh design for this educative film, but still very entertaining.

◆ **Best Character:** Tereza from *Boles* (Short Film). For the plastic way the puppet was structured for acting

and how the animator succeeded in bringing it to life.

◆ **Best Music:** *Gypsy Tales* (*Cigánymesék*) (TV Series Tween). The jury was won over by this traditional music that fits perfectly into the rhythm of the show.

## FMX

Anniversaries were definitely the theme for the 20<sup>th</sup> anniversary edition of FMX, held May 5-8 in Stuttgart, Germany.

Weta Digital's Joe Letteri attracted a huge crowd for a walk down memory lane and 20 years of Weta Digital work from *The Lord of the Rings* through *The Hobbit: The Battle of the Five Armies*.

ILM was able to double that with a 2x20 celebration for its 40<sup>th</sup> anniversary, which included a panel featuring three generations of visual effects experts: Lorne Peterson, John Knoll and Richard Bluff.

Back in 20<sup>th</sup> anniversary land, Pixar's Ralph Eggleston, Bill Reeves and Eben Fiske Ostby reunited to look back on 20 years of *Toy Story*.

And FMX of course feted itself with a special event that kicked off the celebrations and featured reminiscences from speakers such as Ludwig von Reiche of NVIDIA and Eric Roth of the Visual Effects Society.

Spotlights on current work included case studies into the effects work on *Avengers: Age of Ultron*, a presentation from Double Negative's Paul Franklin on the effects of *Interstellar*, and looks into the works of top effects companies in advertising and television series.

For animation, the most popular highlight was Jacques Bled and Kyle Balda's presentation on the *Despicable Me* spin-off, *Minions*, two months before its theatrical release. Other animated features presented at the event were *Big Hero 6*, *Song of the Sea* and the *Shaun the Sheep* movie. ☞



Some of animation's top directors appear at FMX for a panel titled "Directing in an Increasingly Complex Production Environment."



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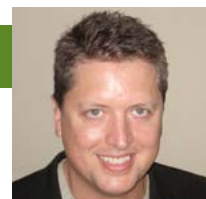
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## Autonomous Animator

By Martin Grebing



# The Art of Focus

Procrastination opportunities abound when working solo, so here are some tips on how you can keep yourself on a productive track.

**C**reative drift. Procrastination. Daydreaming. Idling. Dilly-dallying. The list goes on and on. But one thing is certain: If you are an independent artist or animator and work at home or in your own private office space off-site, it is very easy to get distracted and give in to temptation to slack or let your mind wander to non-work things. Here are some tips on how to regain your focus and sharpen your professionalism when your mind starts to drift.

Post your goals for the day on the wall in front of you. Calendar reminders via email or your project-management software of choice is nice, but your goals – both short term and long term – need to be instantly visible all the time, staring you back in the face. Your goals need to be out in the open day and night, requiring no effort whatsoever to review.

Take a breather. Stand up, stretch, walk briskly, do some jumping jacks or a quick exercise of your choice for one or two minutes while keeping your mind completely off work. When you come back to your desk or studio space, shake it off, refocus and continue.

Take lunch seriously. Force yourself to take an hour lunch every day where you get away from your desk, out of your house or studio, and go somewhere far removed both mentally and physically. While on lunch, call or meet a friend to socialize and enjoy your break.

### Dress for Success

Wear a suit. I typically avoid suits like the plague, but once in a while, even if you work alone, it can help give your professional side a jolt. This acts on a psychological level that can help make you feel obligated to act professionally, as if you were in an office environment. Plus, when you take lunch dressed profession-

ally, people will perceive and treat you accordingly, which further cements this quality in your consciousness.

Turn on or off your music. If you are losing focus, try turning on some music. If you already have music playing and can't focus, try changing the selection or turning it off all together.

Commit to maximizing your workday. If you get everything done early and have a few hours to spare, add more goals to your plate, preferably in the area of marketing. If you only have a few goals set for the day and know they will only take a couple of hours to achieve, chances are you will drag your feet, procrastinate, and

making you very frustrated and letting it greatly impair your productivity.

### The Unnecessary Net

Unplug. Under no circumstances should you have a browser window open while working unless it's directly, specifically required for a task at hand. This goes doubly so for social media. Log out of all your social networks and turn off all corresponding notifications and alerts.

Take a caffeine hit. Grab a cup of your favorite green tea, extra-dark chocolate, coffee or iced tea. Caffeine can help you focus but take it in moderation as an overdose can make you jittery and anxious, making it that much harder to focus.

Sleep well. Take your rest as seriously as you take your work and play. No matter how much caffeine or energy drinks you take, it can't make up for sleep deprivation. Your mind and body need to rest about eight hours every night to ensure maximum performance the next day – even for creative individuals like you.

Keep this list handy, perhaps posted next to your goals, so the next time you feel the urge to drift, you'll have a resource immediately available that can help you re-focus, be productive, and provide excellent service to your well-deserving clients.



stretch your tasks out longer than needed just to fill time. Add enough goals every day to keep you on an aggressive, accomplishable schedule. However, don't overload your plate because chances are you will try to hurry through your tasks or not accomplish everything you set out to accomplish. If this happens consistently, goal setting will be taken less seriously and can ultimately become pointless.

Avoid major speed bumps. If you run into a dead end at every turn and are spinning your wheels trying to accomplish what seems like the simplest of tasks, move on. Sometimes, temporarily going around a speed bump and coming back to it later is a better option than letting it eat up a large portion of your day,

**Martin Grebing is an award-winning animation director and producer who has focused his career on smaller studios and alternative markets. Today, he provides private consulting and is the president of Funnybone Animation, a boutique studio that produces animation for a wide range of clients and industries. He can be reached via [www.funnyboneanimation.com](http://www.funnyboneanimation.com).**



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# Serious Assembly Required

ILM and Trixter spearhead the complex mo-cap, animation and effects wizardry that required 19 facilities to make *Marvel's Avengers: Age of Ultron*. By Tom McLean.

The stakes are higher, the action bigger and the visual-effects challenges off the charts as Marvel Studios re-assembles its A-list team of superheroes for *Avengers: Age of Ultron*.

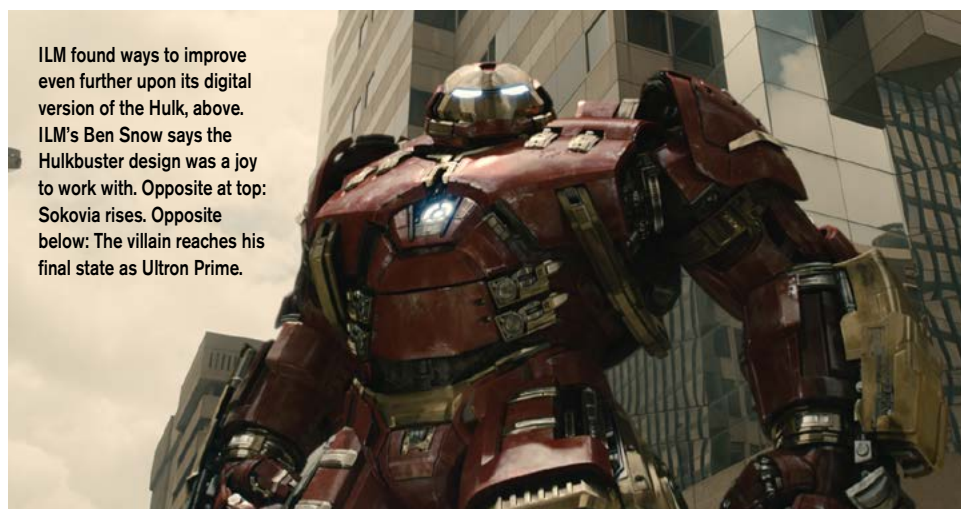
The second *Avengers* feature sees the team facing Ultron, an artificial-intelligence-based global-defense system created by Tony Stark (Robert Downey Jr.) and Bruce Banner (Mark Ruffalo), that becomes conscious and rebels against its creators. Played by James Spader via motion capture and animation, Ultron morphs from an amalgam of Stark's Iron Legionnaires into an imposingly huge robot bent on destroying humanity.

In resisting Ultron, the Avengers are joined by the sibling threats-turned-heroes Quicksilver (Aaron Taylor-Johnson) and Scarlet Witch (Elizabeth Olsen), in a massive showdown in their native European country of Sokovia.

Again written and directed by Joss Whedon, *Avengers: Age of Ultron* was a hugely complicated movie that required 19 visual-effects companies to complete.

The bulk of the effects – some 800 shots – were handled by Industrial Light & Magic, which ILM senior visual-effects supervisor Ben Snow says was one of the few facilities Marvel's production visual-effects supervisor Chris Townsend trusted to deliver on the movie's most complicated and difficult sequences.

Among the sequences ILM tackled are the Avengers' opening battle with Strucker; Iron Man's dream sequence of the Avengers defeated; Ultron Prime; the freighter battle; the Hulk, including the Hulkbuster sequence; and the fi-



ILM found ways to improve even further upon its digital version of the Hulk, above. ILM's Ben Snow says the Hulkbuster design was a joy to work with. Opposite at top: Sokovia rises. Opposite below: The villain reaches his final state as Ultron Prime.

nal battle in and over Sokovia.

Created by writer Roy Thomas and artist John Buscema and debuting in 1968 in the pages of *Avengers* #54 and #55, Ultron's first on-screen appearance was handled by Munich-based Trixter, which had done animation work for Marvel previously on *Iron Man 3*.

Trixter visual-effects supervisor Alessandro Cioffi says they had an advantage by starting on the project early, having been asked in early 2014 to work on Ultron Mark I in time for the character to debut in a presentation at last year's Comic-Con.

"We were presented with an original design from Marvel for Ultron Mark I, but ... it was rather sketchy and needed some translation into the real world," says Cioffi.

## Origins of Ultron

Ultron starts the story as a software system and assembles a physical form from various parts of battle-damaged Iron Legionnaires and old Iron Man armor. Trixter worked on an asymmetrical figure with moving parts, hanging cables and leaking oil to create a creepy look for the character.

Then Trixter added Spader's performance, which was recorded by Andy Serkis' London-based Imaginarium motion-capture studio.

Trixter's animation supervisor Simone Kraus says they delivered an early version of Ultron Mark I with an animation rig to Imaginarium, which set up a mo-cap stage near London at Shepperton Studios, where the movie was shooting. With a few weeks to work exclusively on the motion capture,





Spader came in to test out the rig and use it to explore the character.

"He started with the whole mo-cap setup and he could see himself on screen and how he looks as Ultron Mark I – a sort of digital mirror," says Kraus.

Spader started experimenting with the idea that Mark I was Ultron's not-entirely-successful first at-

The animators also listened to a recorded interview with Spader talking about his vision for the character. "I found it really inspiring for the animators just to hear him, how he thinks about the character – why he does what – to get a good starting point," says Kraus.

Kraus was on-set for the shooting of the party

so its quite different from a normal-size person," says Snow.

ILM animation supervisor Marc Chu began by applying Spader's performance to the character, though, again, it was used more as a guide. "We were using all of the data that we had captured as a guide and then animation would hand match that by eye," says Snow. "I think that process worked out perfectly for it because I think it really captured Spader and the way he was moving in his performance. And having it be something the animator was involved in was a good way of getting the target as satisfying as possible."

Ultron Prime has the most complex hero-character rig ILM has ever done, with Snow saying it was about 10 times the size of a standard rig used on the *Transformers* movies with 2,000 nodes – 600 in the face.

#### Improving the Hulk

ILM has history with the Hulk, having worked on the character's movie appearances back to Ang Lee's 2003 feature *Hulk*. "He was definitely one of the attractions of doing (this movie). Can we improve on it?" says Snow.

The facility started with the Hulkbuster sequence, in which Scarlet Witch has made the Hulk even more crazy and savage than usual. That forces Iron Man to break out the Hulkbuster armor to contain the Hulk in a massive battle in the streets of Johannesburg, South Africa.

Snow says Whedon described the Hulk's state in this scene as akin to a junkie in need of a fix – bloodshot eyes, veins popping, etc. So ILM began by adding more skin details to the Hulk and ended up recreating the character from the inside out. "We added a lot of detail into the texture maps and ... then when we went back into the other scenes to do the regular Hulk we kept some of that," says Snow. "It was dialed back, but it was there."

One goal ILM had for this film was to reduce the



tempt at a body.

"We ended up testing some restraining devices on him," says Kraus. "His idea was the arm doesn't work, so we put it in a sling. He would drag one of the legs behind him, so we would put weights on that leg and put several other weights on one shoulder to have this asymmetric pose ... and try to develop a unique James Spader Ultron Mark I body language, which was really important because he doesn't have any facial expressions."

The motion capture was not directly translated to screen, but provided a solid base for animators at Trixter and other studios to follow. "We used it as a base for almost every shot," Kraus says. "Some of them are key-frame animated, but since we knew the character was defined in how he moves, it was much easier to fill in the gaps."

sequence in Avengers Tower, which includes the introduction of Ultron Mark I and his first battle with the Avengers, to understand each shot and ensure consistency.

In addition to Ultron Mark I, the sequence required 2D and 3D face replacements; a CG ceiling in nearly every shot to cover up stunt and camera rigs; and a CG New York skyline to be seen through the tower windows.

"It's a very dense sequence," says Cioffi, who says Trixter had at crunch time about 100 people working on about 300 shots that made the final edit, and about 400 shots overall. "We defined it sometimes as a visual-effects playground."

As Ultron evolves from Mark I into Ultron Prime, he became part of ILM's purview. "When he's Ultron Prime, he's this giant 8- and then 9-foot robot,





The Hulk fist-bumps with Iron Man's Hulkbuster armor in a key fight sequence from *Avengers: Age of Ultron*.

amount of corrective sculpting done on the shapes of muscles in CG characters.

"We have a great team of sculptors and modelers who are great at sculpting these shapes in both the face and the body, but the effect has always been some slight compromise on the animation's intent can creep in with that sort of work," says Snow.

So instead of starting with an outer skin and building muscles underneath it, Snow says ILM looked into recent research on muscle tension and consulted with medical professors to build a more accurate model.

"We built a skeleton, put the muscles on top and then completely simmed the skin over the top of it," he says. "In the past, we'd tend to hand animate in some of the tension and stretches. ... This was much more realistically done in this incarnation of the Hulk, and I think you get a lot of secondary stuff that – even though the audience may not notice it – adds believability."

Snow also says he was surprised at how much time these changes saved. "It meant our creature-dev guys were stretched less thin, and we were able to spend more time plussing things out rather than fixing problems," he says.

It also gave more accuracy to both the motion capture and animation performances in the final scenes. "Sometimes you find that you do this corrective work on the face and the performance has changed – his smile is not the same," he says. "It makes it more true to the real performance."

#### — Strange Siblings —

For Quicksilver and the Scarlet Witch, Trixter again got an early start by working on the characters for the post-credits scene in *Captain America: The Winter Soldier* and continuing to develop them through pro-

duction on *Avengers: Age of Ultron*.

"There's an obvious coherence on the vision of things," Cioffi says of working in the Marvel Cinematic Universe. "We always try to improve the look of every asset we work on but having the history with some of the assets is definitely helping us as we can use the experience done on previous movies and just try to improve what we've done."

For Quicksilver, a digital double was used for many scenes, particularly ones in which the character was running through a scene at super speed. "In other situations, we used very high-speed photography to capture as much material from the actor and then speed it up in compositing to create a very photographic type of speed effect," Cioffi says. On top of that, there were layers of other effects like CG trailing to get the final look.

Scarlet Witch was a completely different challenge, with Trixter doing roto on the most-subtle movements of her hands and wrists.

The final battle sees Ultron attempt to wipe out humanity by raising the capital city of tiny Sokovia high enough into the air that dropping it would create an extinction-level event akin to the meteor strike that wiped out the dinosaurs.

Since Sokovia is fictional, Snow says a look for it had to be developed. Using locations in Italy and sets like a decommissioned police training facility in London, a look approximating a former Soviet

bloc nation was created, mixing older buildings with 1970s-style modern architecture.

The city was built using a library of plates shot on location and new digital assets like streets and buildings. Snow says he wanted to push the earthquake effects of Sokovia's liftoff with more detail, referencing footage of building demolitions and cliff subsidences.

The resulting asset included interiors with furniture in them that could be seen when the building shook apart and was so large that a workaround had to be figured out to work with it.

#### — Pipeline Creativity —

Snow credits technical director Ian Roth with figuring out a way to take the asset out of 3ds Max, where it had been built, and put it into Houdini to break stuff apart and refine it by hand. Then it went back into ILM's proprietary Zeno software for rigid surface simulation and adding dust. Finally, it went back into 3ds Max for rendering.

"It saved us time because we didn't have to reproduce all of the models in our traditional pipeline, but we were still able to put in things like the skyscrapers that fall right off the edge of the cliff right in your face," says Snow. "The net result was something that I felt did have a bit more detail than we've been able to put in some of these things before."

The number of facilities working on the film required a lot of cooperation and, where possible, sharing of assets. "We can't usually share rigs and materials because there's a lot of proprietary stuff in those, but you would definitely get the riggers from the other companies ringing our guys – and vice versa – and saying, 'Hey, how does this work?' 'We can't tell you exactly but here are some hints ...,'" Snow says.

#### VFX Facilities

### *Avengers: Age of Ultron*

- ILM
- Virtuos
- Double Negative
- Trixter
- Method Studios
- Lola VFX
- Animal Logic VFX
- Framestore
- Cantina Creative
- Soho VFX
- Luma Pictures
- RISE Visual Effects Studios
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# A Breed Above

**ILM revisits and remixes its iconic digital creatures for the return visit to the land of dinosaurs in *Jurassic World*. By Bill Desowitz.**

**T**hough barely a drop in the bucket on the geologic scale of time in which scientists discuss real-life dinosaurs, a lot has changed in the creation of the digital versions in the 14 years since moviegoers last visited the world of *Jurassic Park*.

And the visual-effects artists at Industrial Light & Magic have tapped into new animation, lighting and rendering capabilities to give *Jurassic World*, due in theaters June 12, a new breed of greatly improved digital dinosaurs.

Director and co-writer Colin Trevorrow (*Safety Not Guaranteed*) wanted to recapture the spirit of director Steven Spielberg's original 1993 *Jurassic Park* film but also give it a contemporary spin. In the new movie, which stars Chris Pratt and Bryce Dallas Howard, the theme park tries to reverse declining attendance by creating something bigger and more spectacular: an entirely new species of incredibly vicious dinosaur called Indominus rex.

"It's a hybrid of *Tyrannosaurus rex* and

some raptor and they used other species to fill in the gene sequence," says visual-effects supervisor Tim Alexander, whose previous credits include *Rango*. "But the big reveal of the Indominus is that it's part raptor."

Indeed, the other raptors initially side with Indominus – until it goes astray.

Inevitably, the design process for Indominus rex was very long because of the creature's uniqueness. The Indominus is larger and faster than the *T. rex*, measuring 40 feet by 20 feet and capable of running as fast as

Alexander says. "But it was important to make her a real dinosaur. They didn't want people to worry about her looking like a strange mutation."

Animation supervisor Glen McIntosh – no stranger to the franchise, having been lead animator on 2001's *Jurassic Park III* – and his crew analyzed the creature's weight and movement at great length. Realistic animalistic behavior was important and the animators often used picture-in-picture comparisons while working.

And, as a result of advanced tech, there is a full skeletal and muscle structure underneath the skin of each dinosaur.

"As they step forward, you're going to see muscles flexing, skin sliding," Alexander says. "We're doing extreme close-ups

"We designed her head slightly smaller so she could primarily use her hands and tail. But it was important to make her a real dinosaur. They didn't want people to worry about her looking like a strange mutation."

– Tim Alexander, visual-effects supervisor, *Jurassic World*

30 mph. It not only has a fierce bite but also can pick up objects, which the *T. rex* with its stumpy hands can't do. Plus, it's got a very hard skin, which makes it nearly bulletproof.

"We designed her head slightly smaller so she could primarily use her hands and tail,"

on eyeballs, mouths; and the detailing on the skin, the teeth and in the mouth is way beyond what we've done in the past. But obviously, because it's been 14 years since the last film, we had to rebuild them all. We had to decide how to change them or change them back to





what the fans liked from the first film, because that's what most people know."

The four raptors have distinct colors, markings, behavior and even names – Blue, Charlie, Delta and Echo – because that's how they were genetically encoded.

"We looked at all three films when we designed the raptors because they're all different," Alexander says. "We reverted to more of the *JP 1* design, but Delta harkens back to more of the *JP III* design with extra nodules toward the front of the nose and past the eye ridges. The heads are all different as well."

ILM used motion-capture on the four raptors because they're more human size, so they were able to cast people to act out the movements and then applied the data to the animation. "That gave us a unique look to the raptors and then, on top of that, we did some key-frame animation for tails and actual foot plants on the ground," Alexander says.

In addition to new rigs, along with new skin and muscles systems, ILM took advantage of HDRI lighting reference.

"For the Indominus rex, that's important because she's lighter in color – she's somewhat albino," Alexander says. "She reacts strongly to different lighting environments and so she takes on the color of the environment because she's so neutral."

ILM also created a virtual environment for the theme park *Jurassic World*, with Main Street and the lagoon in the center, and the Mosa-



saurus and T. rex Arenas surrounding that. They also designed a petting zoo, a water park, hotels with swimming pools, a golf course and a monorail system.

"In the past, putting interaction into plates has been a very difficult thing to do, so we repopulated it with plants and bushes and grass and smaller trees that Indominus rex could step on and break down and crush," he says.

This occurs in an early sequence called "Asset Containment," in which the Indominus rex escapes and, after being pursued, picks up a man and throws him into the water. It then picks up another man and chews him up.

For the final fight, ILM used a combination

of special effects and CG for buildings getting destroyed, light posts going down, fires going off and raptors getting thrown around and burned up as the two big dinosaurs push each other into buildings.

"We actually shot quite a bit of destruction on set and then added more digitally later. It's a lot of cool mayhem," Alexander says.

**Bill Desowitz is owner of Immersed in Movies ([www.billdesowitz.com](http://www.billdesowitz.com)), author of *James Bond Unmasked* ([www.jamesbondunmasked.com](http://www.jamesbondunmasked.com)) and a regular contributor to Thompson on Hollywood and Animation Scoop at Indiewire.**



# Looking Back to the Future

Visual-effects artists evoke yesteryear's optimistic view of the future for director Brad Bird's *Tomorrowland*. By Bill Desowitz.



Walt Disney envisioned Tomorrowland – an original Disneyland attraction that opened in 1955 – as an inspiring and optimistic vision of the future, full of sweeping towers, clean open spaces and life-improving conveniences science could only hint at.

But in turning that vision into the feature film *Tomorrowland*, which hit theaters May 22 from Disney, it was the contrast provided by later years' pessimism and darker visions of the future that appealed to director Brad Bird, writer-producer Damon Lindelof and star George Clooney.

To bring the visuals of the story to life, the filmmakers tasked ILM with creating the landscape of *Tomorrowland*, which incorporated Disney's Experimental Prototype Community of Tomorrow, or EPCOT, idea of urban planning as well as a recreation of much of the 1964 New

York World's Fair, where Disney premiered "It's a Small World," along with "The Carousel of Progress," the animatronic attraction "Great Moments with Mr. Lincoln" and the famous PeopleMover.

ILM worked on the pavilions, set pieces and set extensions of the World's Fair, which was comprised of full CG environments.

"Brad had a real affinity for the World's Fair, that stylized 1964 look," says Eddie Pasquarello (*The Avengers*), visual-effects co-supervisor with Craig Hammack (*Star Trek*) on *Tomorrowland*. "He was very articulate about matching the World's Fair and we knew where we had to go."

The movie is about a scientifically curious and optimistic teen played by Britt Richardson who learns Tomorrowland is real and tracks down Clooney's Frank Walker to reach it. The movie also features Hugh Laurie as the brilliant villain

David Nix, and required three different visions of Tomorrowland: a 1964 version, a 1984 version and a dystopian future version, each of which required its own flavor.

## Seeing Triple

"For Tomorrowland, he really wanted to convey a mood in each of the three experiences," says Pasquarello. "While it's under construction in 1964, it needed to have a certain optimism to it. Years went into the planning with architects and ILM, and it truly was a city planning adventure. Brad had a hand in the layout and where buildings were placed."

The idealized Tomorrowland has large fountain, sprawling grassy areas and curvaceous architecture that is shiny and eco-friendly. The main area is Bridgeway Plaza, which contains a tower that's the centerpiece of Tomorrowland.



Above that orbits the monitor sphere that produces all of the energy. Everything around and above Bridgeway Plaza is fully CG.

Fortunately, thanks to a series of convenient coincidences, Tom Peitzman, the visual-effects producer and the film's co-producer, stumbled on a futuristic-looking location that they were able to use for part of *Tomorrowland*: the City of Arts and Sciences in Valencia, Spain. Designed by Santiago Calatrava, whose work was already inspiring *Tomorrowland* production designer Scott Chambliss's work, the discovery of the City of Arts and Sciences also dovetailed with Bird's preference for using physical locations over virtual sets.

### Getting Real

But the crew had to construct in Vancouver its own set for Bridgeway Plaza, which was half the size of a football field and featured a full-size monorail system known as the levitating elevated vehicle.

Sitting atop a track that rises 16 feet in the air, the monorail train weighs about 35,000 pounds. With the safety of the cast and filming requirements in mind, the crew used hydraulic winches that could shut down the set very quickly in an emergency and brakes to stop the monorail on a very specific mark and have the doors open automatically.

But then everything goes wrong in *Tomorrowland* when all the optimism is pushed aside in favor of monolithic power generation and it grows dark and ugly.

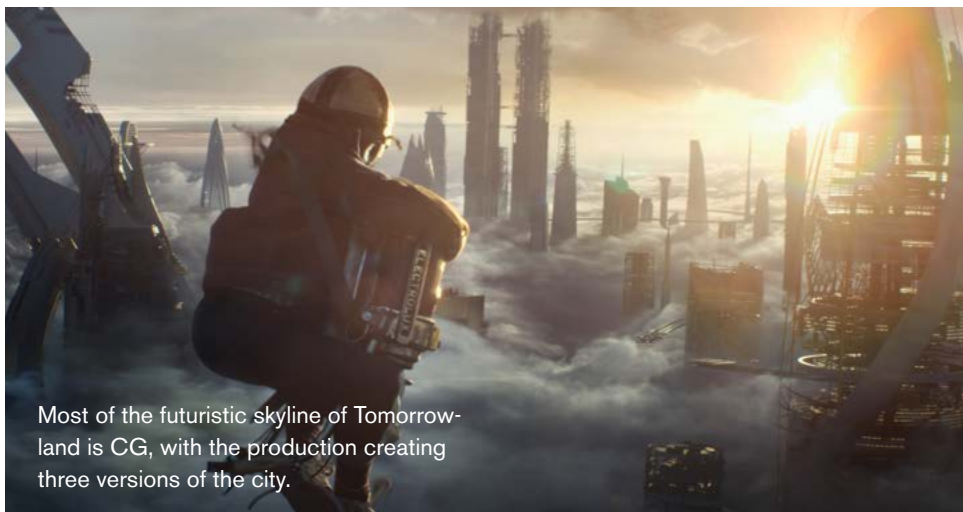
Speaking of energy, all of the energy effects were based on Nicola Tesla's famed Tesla coil. "Brad wanted us to keep that in mind and we would customize it for a weapon or the portal or the monitor sphere," says Pasquarello.

The portal is a way of transporting from *Tomorrowland* using a rippling, electrical energy force. This was inspired by tachyons – hypothetical particles that move faster than light.

For the environments, ILM used 3ds Max and the V-Ray rendering engine. Barry Williams, head of CG environments, led a team of generalists that built *Tomorrowland* in its various stages. CG supervisor Greg Kegel was in charge of the dystopian *Tomorrowland* at ILM's Vancouver studio.

ILM also contributed the animated robots under the supervision of Maia Kayser (*Rango*). The most prominent are the big, round and white Goliath construction bots. Given their heavy design, personality is primarily conveyed through moving their clunky parts: large utilitarian arms with drills and other tools. "They feel like a big monorail and have a quaintness to them," Pasquarello says.

Of course, there's a bad version of the Goliaths in dystopian *Tomorrowland* called Sen-



Most of the futuristic skyline of *Tomorrowland* is CG, with the production creating three versions of the city.



tinels. They are fighters and figure prominently in the climactic action sequence at Bridgeway Plaza.

There's also the young humanoid Athena (Raffey Cassidy), who provides the pin access to *Tomorrowland* in the hope of finding a savior. She's all CG when performing fantastical feats, such as fighting inside the Blast from the Past retro shop in Houston or running at bionic speed.

The bots, like everything else, fit right into the future retro vibe of *Tomorrowland*.

**Bill Desowitz is owner of Immersed in Movies ([www.billdesowitz.com](http://www.billdesowitz.com)), author of *James Bond Unmasked* ([www.jamesbond-unmasked.com](http://www.jamesbond-unmasked.com)) and a regular contributor to Thompson on Hollywood and Animation Scoop at Indiewire.**





# The Road Retraveled

Visual effects up the drama as the post-apocalypse gets even more dire in George Miller's *Mad Max: Fury Road*. By Bill Desowitz.

George Miller, the originator of the dystopian genre, has craftily re-imagined *Mad Max* for the fourth time in *Fury Road* with Tom Hardy and Charlize Theron.

Max Rockatansky (Hardy) still wants to wander alone, but becomes swept up with a group fleeing across the Wasteland in a War Rig driven by an elite Imperator, Furiosa (Theron). Having opened May 15 from Warner Bros., *Mad Max: Fury Road* still contains a retro vibe, but Miller uses new camera rigs and well-placed VFX for a grittier thrill ride.

DP John Seale's crew was outfitted with six Arri

Alexas and a number of Canon 5Ds, with the latter used in part as crash cams in action sequences. They also used the Edge crane arm to get close to Furiosa's War Rig.

"When I first talked to George about the film, he was very clear about wanting the

randomness of the real world to play out," says Andrew Jackson (300), the production visual-effects supervisor, based in Sydney. "That's exactly what I like to do, because my background is in special effects and model-making. And my first thought is always, 'How much of it can we shoot in live action?' So it was wonderful working with George

they used it for both static and moving shots.

"One of my jobs on set was always to remind people to keep everything moving because as soon as the vehicle stops, everything dies," says Jackson. So it was important for the vehicle that the camera is mounted on to be rocked by the grips. And in post, that was one of the big lessons. Whenever one

of the vehicles and the cameras weren't moving, they were some of the hardest visual-effects shots to make convincing."

"Because of the style of this film, a lot of the shots are less than one second long, so it's really good to know what they are. You don't want to be adding 12-frame handles to a 10-frame shot."

— Andrew Jackson, production visual-effects supervisor, *Mad Max: Fury Road*

## Post-vis Tightens It Up

right from the start, because we're both fans of that idea."

Naturally, there was a lot of handheld action shot inside the War Rig, which is the main location throughout their journey. But the vehicle with the Edge crane was so effective that

One of the most important decisions, however, was the creation of a post-vis department at the production studio. "It was something that I knew would work very well, and I've done before, where we have a small team of 10 to 15 people doing a rough version





Iloura came up with the toxic storm sequence in *Mad Max: Fury Road*. The Australia-based visual-effects house used reference of tornadoes in creating the effect as a particle simulation in Houdini.



of all the visual effects," Jackson says. "This team did basic tracking and roto, and my brief to that team was that they should essentially be bolted onto editorial and do whatever they need to help define the edit. And it's a way of giving a director complete freedom to try out different ideas and turn out things quickly and cheaply. You have a watchable version of the film early on and can help it be much tighter before you turn it over to visual effects."

A tighter film can save time and effort, Jackson says. "Because of the style of this film, a lot of the shots are less than one second long, so it's really good to know what they are. You don't want to be adding 12-frame handles to a 10-frame shot."

### Riding the Storm

The most prominent use of CG was the Toxic Storm, done by Iloura of Australia. It was a particle simulation done in Houdini. "It took a lot of work to make that look convincing and

we referenced the biggest tornadoes that we could find that split up into multiple twisters. But it's unlike any storm you've ever seen. We never did specify what the gasses were but whatever it was made of, this was not a good place to be."

The Citadel is a group of three towers that's the main location where the people of this world live. This provided Iloura with another VFX task: "We shot all of the action on the ground near the base of the towers in Sydney, but the rock walls themselves were a CG environment," Jackson says. "We built them from a ridge just west of Sydney called The Blue Mountain. And there are huge cliffs there about 600 feet tall. We went out in a helicopter and flew very close and photographed high-resolution textures, and then, using photogrammetry software, we built 3D sections from those cliffs and then wrapped them into the shapes of the towers. It turned out to be very effective."

Meanwhile, the post-vis team swapped over to finishing final shots as well and did a major section in a canyon where the War Rig pulls off. "A lot of the extension work in that part of the film was done by the post-vis team, which we called Fury Effects in the end," Jackson says. "Although we went to an amazing canyon location, we still had to do a lot of work and there are a couple of shots where they blow up the side of the wall and dropped a lot of rocks to block the passage."

Here again, *Mad Max: Fury Road's* in the style of the original *Mad Max* – only the post-apocalypse is perhaps scarier in the 21<sup>st</sup> century.

**Bill Desowitz is owner of Immersed in Movies ([www.billdesowitz.com](http://www.billdesowitz.com)), author of *James Bond Unmasked* ([www.jamesbondunmasked.com](http://www.jamesbondunmasked.com)) and a regular contributor to Thompson on Hollywood and Animation Scoop at Indiewire.**



## Tech Reviews

by Todd Sheridan Perry

### Toon Boom Harmony 12

It wasn't so long ago that I was covering Harmony 11 from Toon Boom, when suddenly Harmony 12 is out with some spiffy new features along with enhancements to the features I already love.

Being initially trained as a traditional animator – yes, on paper – I find it a joy to work with the rasterized layers and bitmap brushes. The jump from Harmony 10 to Harmony 11 was amazing. But, the Harmony 12 brush tool set has expanded to include a ton of naturalistic brushes to get a more organic feel. The toolset lets you customize the brushes to taste, and even mix and match different brushes together. I love the feel and responsiveness to the brushes. It gives me a great deal of satisfaction watching my rough animations playback with the life that flipping through your paper felt like.



Lights shading has been added. How do you light a 2D image, you may ask? The old method was to go through on a second pass and animate shapes for the highlights and shadows. Not fun. So, Toon Boom has figured out a way to provide that by allowing you to generate a pseudo-3D object from your animation using normals to fake volume (a commonly used tool in 3D animation and games). Now you can dynamically light your character, giving it some dimensionality.

OFX plugins can now be used in Harmony. So, high-end image processing from places like GenArts, RE:Vision Effects and Digital Film Tools can be applied to your animations. Flares? Glows? Godrays? You got 'em.

Toon Boom released a Unity software development kit for free in conjunction with Harmony 12's new simple bones and animation setups that provide a way to develop games on the Unity platform using all the crazy cool tools already in Harmony. If you have a game idea using your 2D animated characters, there are no more excuses.

Lots more stuff to look at and choose from to make animation easier and more pretty, but as of my last review, Harmony was out of the price range for those passionate animators who

may not have the budget of a studio. This has changed. Joining an ever-increasing group of software developers, Toon Boom has moved into a subscription-based model, with three tiers of pricing to tailor to your particular needs. Starting at \$15 per month for the base-level Essentials, one can get started for the price of three Starbucks Frappuccinos. And if you are ready to go into full production, you are looking at \$73 per month (if bought on an annual subscription). This is far less than the previous price point of thousands of dollars, and much closer to attainable.

### Wacom Cintiq 27QHD

Just when you thought the Wacom Cintiq couldn't get any bigger, just when you thought that 24 inches was simply too big of a drawing surface, Wacom releases the Cintiq 27QHD. And it's glorious with its 2,560 by 1,440 resolution and proclaimed 97 percent AdobeRGB gamut.

I thought that this was going to be more screen than a normal artist could handle, but I was incorrect. I quickly fell into the groove and was quite at home, especially for painting- and drawing-based software like Adobe Photoshop, Autodesk's SketchBookPro, BlackInk (one of my faves), and animation programs such as ToonBoom Harmony and SmithMicro's Anime Studio.

The Pro Pen has its 2,048 levels of pressure sensitivity and an ammo kit of nibs – including a few that are made of felt – that convey the softer, tactile feel of pen on paper. It has a great response with little discernable lag.

The most innovative part of the new tablet is that Wacom has removed the Express Keys from the surface of the tablet, and put them into a handheld remote control. This provides for a clean, one piece of glass over the top of the entire device. The large bezel provides room to place the remote anywhere that feels comfortable for your work style, and it has some metal in it, which gives the magnetic back of the remote somewhere to stick. I love this change.

Overall, I don't think I can work without it – especially for illustrating and traditional animation.



### ViewSonic VP2780-4K

For those out there who like their resolution huge and their colors deep, ViewSonic has the VP2780-4K.

This is a mid-priced monitor – it costs about \$1,000 – aimed at professionals who are cost-conscious but need the color-accuracy for their clients. And it looks like, at a reasonable glance, that it delivers the goods.

Each monitor is tested before it is shipped, and my monitor came with its calibration grade report ranking its sRGB and Native colors at an average Delta-E less than or equal to 2 (Delta-E being the distance between two colors, 1.0 being the lowest number then human eye can perceive). Not too shabby. This means that my monitor is tested at near the targeted 100 percent of sRGB's color range. ViewSonic also states that the monitor will hit 80 percent of the AdobeRGB gamut. Along with the wide color, ViewSonic has a three-year warranty that covers any dead pixels.



The display itself is crisp through its matte, anti-glare LCD surface surrounded by the thin 22mm bezel. There is no flicker as it displays 3,840 by 2,160 resolution driven through the DisplayPort jack by an NVidia K5200. Additional inputs include another DisplayPort, but mini-size to Apple specs, plus an HDMI 2.0 jack (also supporting 60mHz refresh at 4K), and a couple more MHL jacks.

The mount is not the most robust piece I've ever seen, but the monitor is so light that it doesn't require much.

The primary target – the color-grade specialists – I feel should be reasonably happy. And the facilities will be happy because compositors will be able to have color-accurate monitors without blowing the budget.

**Todd Sheridan Perry is a visual-effects supervisor and digital artist who has worked on features including *The Lord of the Rings: The Two Towers*, *Speed Racer*, *2012*, *Final Destination 5* and *Avengers: Age of Ultron*. You can reach him at [todd@teaspoonvfx.com](mailto:todd@teaspoonvfx.com).**





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# Bots, Bops, Burgers and Bogs

**Astro Boy, Bob's Burgers, Strange Magic** and a musical **Looney Tunes** collection are spring's late-blooming home entertainment blossoms. By Mercedes Milligan.

## Astro Boy: The Complete Series

[Mill Creek Ent., \$14.98]

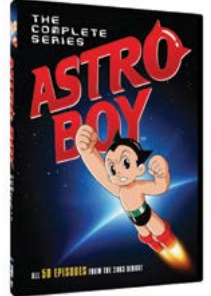
**R**eissued on disc for the first time since Sony's separate volume releases in 2009, Mill Creek's complete collection offers all 50 episodes of the 2003 *Astro Boy* update. Based on the classic by Osamu Tezuka, the

action-adventure series centered on the titular atomic-powered robot who becomes a reluctant superhero, fighting for humans and robots alike.

Critics praised the series for combining the light-hearted playfulness of the 1960s original with the more dramatic sci-fi themes of the 1980s version. Produced by Tezuka Produc-

tions and Sony Pictures Television, *Astro Boy* premiered on Fuji TV in 2003 and aired stateside on Cartoon Network and Kids! WB. At just \$15, it's well worth picking up this set, if only to point to when your purist pals lament the doomed fate of the latest reincarnation of a classic series.

[Release date: May 5]



## Bob's Burgers: Complete 4th Season

[Fox, \$29.95]

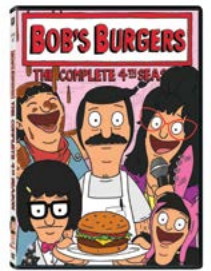
**T**he fourth season of Loren Bouchard's hit primetime toon once again sends the Belcher family on a series of self-defeating misadventures: Bob (voiced by H. Jon Benjamin) subs as the home economics teacher at the kids' school, Linda

(John Roberts) ends up singing at her high school reunion, and the kids (Dan Mintz, Eugene Mirman, Kristen Schaal) set a trap for Santa.

Among the many highlights of the 2013-14 season is the show's first Primetime Emmy-winning episode, "Mazel-Tina," wherein Tina crashes Tammy's bat mitzvah when her family is hired to cater it, and ends up the

center of attention. Returning guest stars for the season include Will Forte, John Michael Higgins, Rob Huebel, Ken Jeong, Kevin Kline, Megan Mullally, Laura and Sarah Silverman, and Paul F. Tompkins. New to the series this season are Bobcat Goldthwait, Jordan Peele and Molly Shannon. *All-riiiiight!*

[Release date: May 12]



## Looney Tunes: Musical Masterpieces

[Warner, \$19.97]

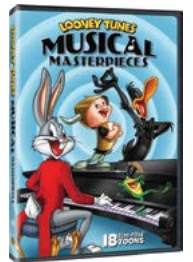
**F**east your senses on this 18-dish smorgasbord of classic cartoons showcasing the brilliance of composer Carl Stalling and legends of Warner Bros. Animation like Friz Freleng and Chuck Jones. With oft-repeated performances like *What's Opera, Doc?* and

more deeply buried gems from the vault like *Three Little Bops* accompanied by special features *It Hopped One Night: The Story Behind One Froggy Evening*, *Wagnarian Wabbit: The Making of What's Opera, Doc?*, *Merrie Melodies: Carl Stalling and Cartoon Music* and a Looney Tunes Sing-Along, this collection is "a symphony of fun" as promised.

The shorts collection contains *A*

*Corny Concerto*, *Rabbit of Seville*, *One Froggy Evening*, *Rhapsody Rabbit*, *What's Opera, Doc?*, *Hillbilly Hare*, *Pizzicato Pussycat*, *Nelly's Folly*, *I Love to Singa*, *Page Miss Glory*, *Katnip Kollege*, *High Note*, *Pigs in a Polka*, *Three Little Bops*, *Rhapsody in Rivets*, *Back Alley Oproar*, *Holiday for Shoestrings* and *Lights Fantastic*.

[Release date: May 26]



## Strange Magic

[Disney, \$29.99]

**W**hile it wasn't everyone's cup of tea as evidenced by the weak box office and critical reviews, at least this CG fantasy from the mind of George Lucas offered something a little different on the feature animation landscape. Produced by Lucasfilm Animation Sin-

gapore and ILM, the pop music-fueled adventure inspired by *A Midsummer Night's Dream* pitches a colorful cast of fairies, elves, goblins and imps into a battle over a powerful love potion.

Directed by Gary Rydstrom, who handled Disney's English dubs of *From Up on Poppy Hill* and *The Wind Rises*, *Strange Magic* features the voices

of Alan Cumming, Evan Rachel Wood, Elijah Kelley, Meredith Anne Bull, Sam Palladio, Kristin Chenoweth and Alfred Molina. The DVD also holds bonus features "Magical Mash Up" (outtakes, tests and melodies) and "Creating the Magic" behind-the-scenes with cast and filmmakers.

[Release date: May 19]



## Honorable Mentions:

### American Dad! Vol. 10

May 19 [Fox, \$29.95]

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May 12 [Warner,  
\$19.98]

### Maya the Bee Movie

May 19 [Shout!,  
\$14.98 | \$24.97 BD]

### Patlabor: The Movie

May 5 [Section23,  
\$39.98 BD]

### Scooby-Doo! Where Are You? 13 Spooky Tales: Surf's Up, Scooby-Doo!

May 5 [Warner,  
\$19.98]





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# Q&A: Dave Willis & Matt Maiellaro

The creators of *Aqua Teen Hunger Force* talk about the final season of the Adult Swim series, which premieres June 21. By Tom McLean.

**W**hen Adult Swim debuted on Cartoon Network in 2001, there was no indication that the quirky, strange and hysterically funny *Aqua Teen Hunger Force* would survive to the second episode, let alone 14 years.

But, as with all good things, the adventures of Master Shake, Frylock, Meatwad, Carl, the Mooninites and Doctor Weird are coming to an end with the final season of the series debuting June 21 at midnight on Adult Swim.

After 11 seasons, a feature film in 2007 – complete with a marketing gimmick turned real-life bomb scare – and an ever-changing title, we caught up with show creators Dave Willis and Matt Maiellaro to commemorate the end of the *Aqua Teen* era.

**Animag:** Why do you think the show connected with an audience that kept tuning in?

**Willis:** I don't know. You never really know why people respond to something. I just think Matt and I tried to make what made us laugh, and fortunately that was something that made millions and millions of other people worldwide laugh.

**Animag:** Tell me a bit about the new season and what you have planned?

**Willis:** It's the same the show it has always been, just a slightly different title. We named it *Aqua Teen Hunger Force Forever* and then, of course, we got the call that said this was the final season.

**Maiellaro:** We inadvertently found out about halfway through the season that it wasn't coming back, so we started thinking about special episodes to make.

**Willis:** I think the finale is going to be very satisfying, unpredictable and yet inevitable. I think the way we wrap it up, I think



Dave Willis



Matt Maiellaro



The end is nigh for Frylock, Master Shake and Meatwad in the final season of *Aqua Teen Hunger Force Forever*.

we do the run of the show real justice. I just think it's going to be a nice half-hour episode. We're doing nine episodes but the last one is a half hour, so other than that, they're all just standard episodes. I think they're funny. I think they're really strong. We haven't been on the air in a while. We worked really hard to make this season great and I think we've done it. Congratulations, Matt!

**Maiellaro:** Oh, yeah! Thanks, Dave! Congratulations to you, too!

**Willis:** We're both congratulating each other because it's so good.

**Animag:** Were there any feelings of nostalgia or sadness as you were working on the last episodes?

**Willis:** I had a little moment there in the read just doing a Meatwad line. I don't want to say which one it is because it'd kind of give away something, but it was sort of

weirdly poignant and it made me think for a while. ... When we came up with this show I was in my late 20s and I'm mid-40s now; it's crazy. I've gotten married, I've had kids, same with Matt, we've lived a big chunk of life that has been part of this show.

**Animag:** Has anything changed about the way you animate the show this season?

**Willis:** We're using the same animation we used in the pilot. We just keep recycling it over and over and over again. That's crazy! Nobody does that.

**Animag:** Looking back at the whole show, what's the highlight for you?

**Willis:** I think making a movie was cool, and I remember the opening of the movie, going around with my wife to all these different theaters and just watching people watch the movie.

ie. It was kind of thrilling. I remember seeing an alarmed elderly couple get up frantically during the open, as soon as they realized this was not *Eyes Wide Shut* or whatever they had come to check out. "Wait a minute, that's not Sarah Jessica Parker! Let me check that ticket ... ." And that Boston thing was pretty insane.

**Animag:** Would you revisit these characters in another movie or special?

**Maiellaro:** We're trying to really push the sequel to the movie. So hopefully we can get that happening in the next few years.

**Willis:** There's a script. That's the one good thing about cartoons – they never die. But neither does Batman, though. You just put someone else in the suit.

**Maiellaro:** And neither does Jason.

**Willis:** Jason Vorhees, that's right. Can you imagine if he was a cartoon? He'd be twice as invincible! ☹



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## SCREENING EVENTS

- **The Good Dinosaur** (First Footage) > WALT DISNEY STUDIO MOTION PICTURES
- **Inside Out** > WALT DISNEY STUDIO MOTION PICTURES
- **Frozen Fever** > THE WALT DISNEY COMPANY (FRANCE) S.A
- **Zootopia** (Exclusive First Footage) > THE WALT DISNEY COMPANY (FRANCE) S.A
- **Magic Mountain** > ARIZONA PRODUCTIONS
- **DOFUS - Livre 1 : Julith** (First Act) > GEBEKA FILMS
- **Minions** > UNIVERSAL PICTURES INTERNATIONAL FRANCE
- **The Thief and the Cobbler** > NC
- **Ghost in the Shell: The Movie** > @ANIME
- **Kahlil Gibran's The Prophet** > PATHE DISTRIBUTION
- **Phantom Boy** > DIAPHANA DISTRIBUTION, LUMIERE PUBLISHING NV

## WORK IN PROGRESS

- **Capture the Flag** > PARAMOUNT ANIMATION
- **The Boy and the Beast** > GAUMONT
- **Ballerina** > GAUMONT
- **The Bad Cat** > ODIN'S EYE ENTERTAINMENT
- **Loving Vincent** > CINEMA MANAGEMENT GROUP
- **My Life as a Zucchini** > GEBEKA FILMS
- **The Peanuts Movie** > TWENTIETH CENTURY FOX ANIMATION / BLUE SKY STUDIOS, INC.
- **The Red Turtle** > NC





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